

ISLAMIC ART AUCTION  
THURSDAY 16 MAY 2024









# ISLAMIC ART HAMMER AUCTION 16 MAY 2024

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## AUCTION

THURSDAY 16 MAY 2024

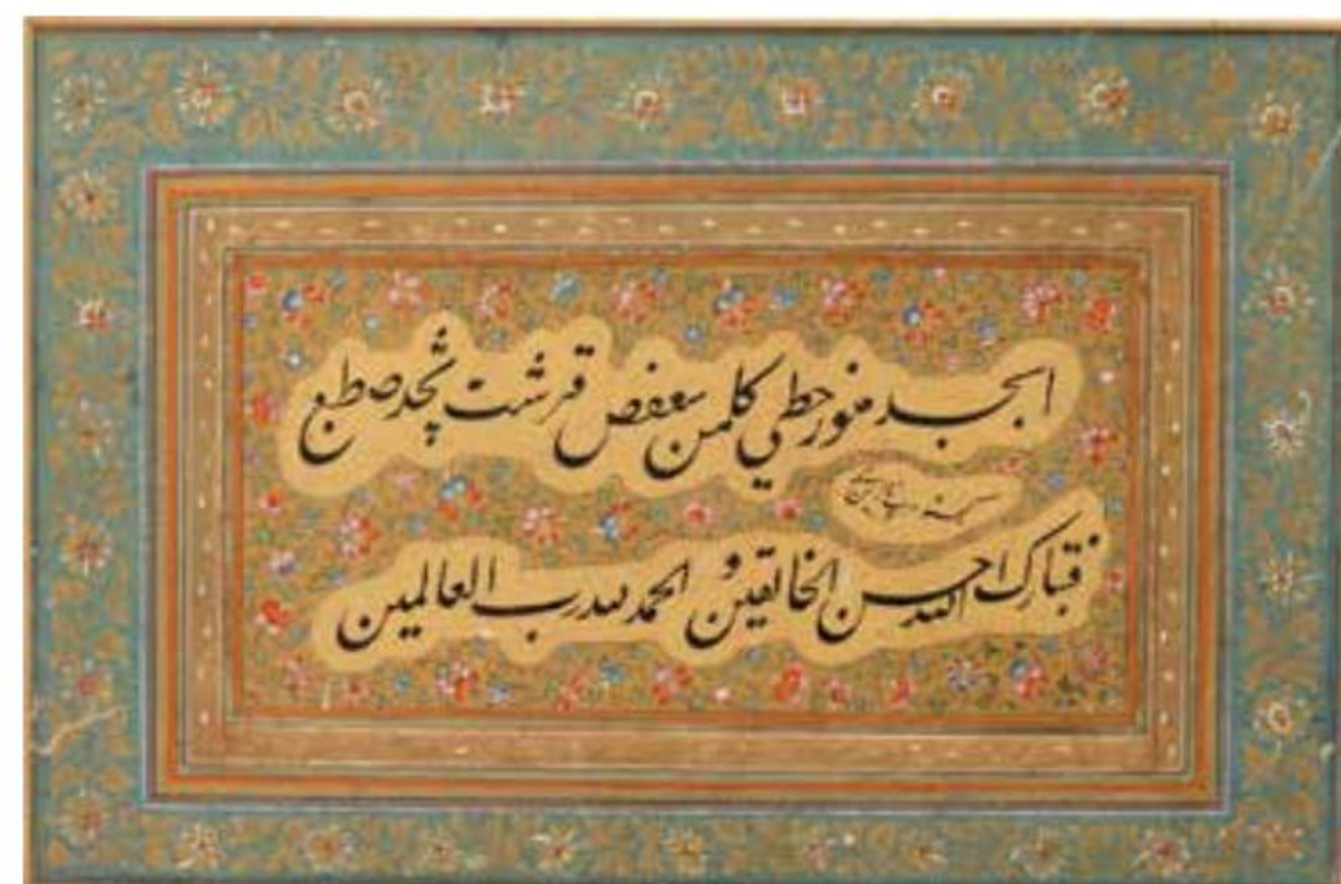
Auction day: Thursday 16 May 2024, start time 10.00 CEST  
Viewing days: Tuesday 14 May 2024 and Wednesday 15 May 2024 from 11.00 until 17.00 CEST









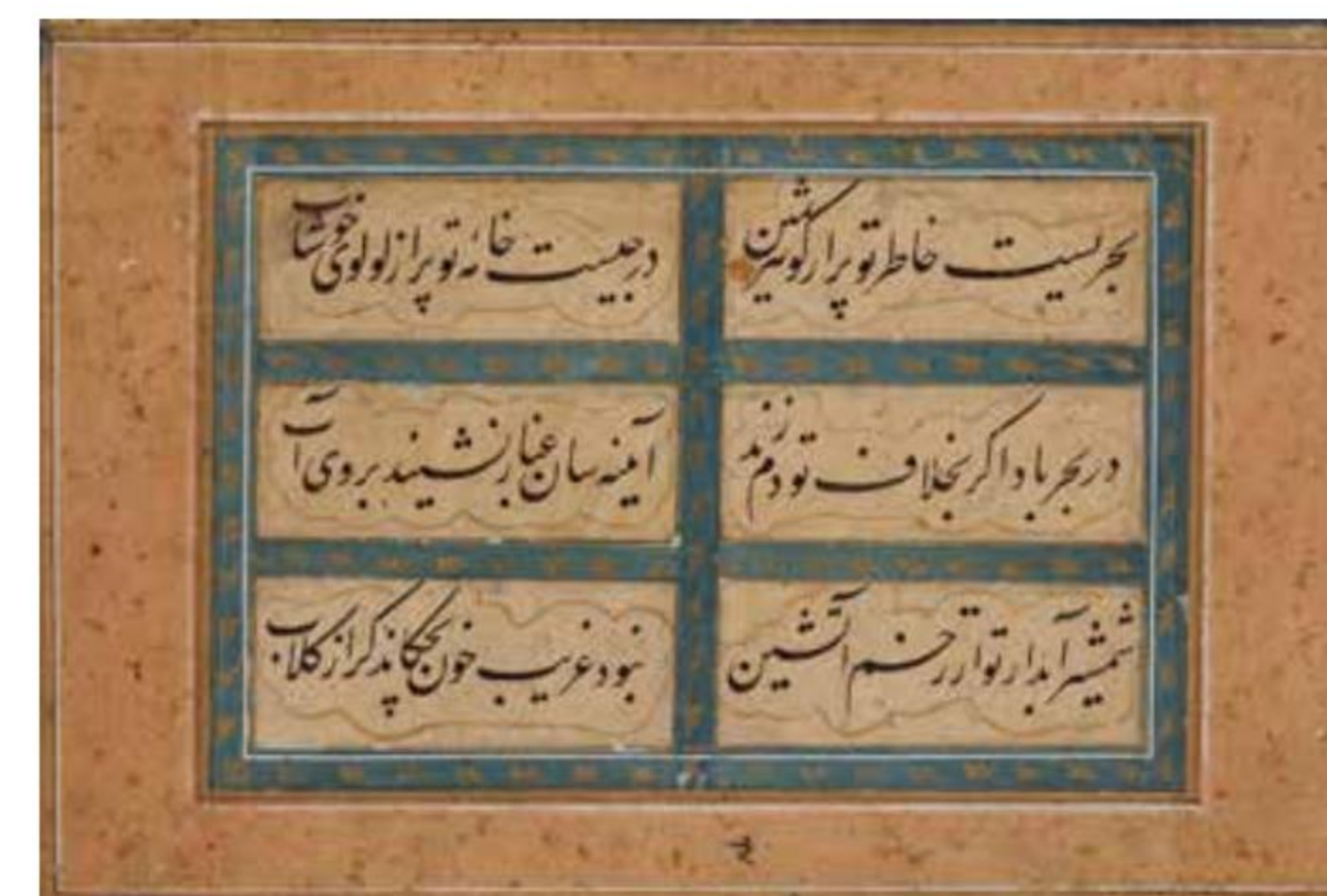


Lot 196

# AN INDO-PERSIAN CALLIGRAPHIC PANEL, 19TH CENTURY

Persian text, two lines elegant black nastaliq script within clouds on gold and polychrome ground, the outer border heavily gilt and decorated with floral sprays on a blue ground. Inscriptions: Arabic alphabetical order, a verse from Quran in praise of Allah. Signed "written by Deep Narain". Framed and glazed. 34 by 22.7 cm. Including frame: 46.5 by 37 cm.

Estimate € 400 - € 600



Lot 198

# AN OTTOMAN CALLIGRAPHY PAGE FROM A MURAQQA ALBUM, TURKEY, 18TH CENTURY

Three couplets written in black nasta'liq script reserved in clouds on a cream colored ground, arranged in two vertical columns divided by a light blue border with gilt floral lattice, mounted. Calligraphy: 15.5 by 11.5 cm.

Estimate € 400 - € 600

Lot 197

# A STUDY OF A FLOWER, DELHI SCHOOL, 19TH CENTURY

A study of a flower, Delhi school, 19th century

Estimate € 800 - € 1200



Lot 199

# SA'ADI AND THE WISE MEN, PROBABLY FROM THE BUSTAN'E SA'ADI, SAFAVID, PERSIA, LATE 16TH CENTURY

Sa'adi and the wise men, probably from the Bustan'e Sa'adi, with a frontispiece decoration to the reverse, illuminated miniature on polished paper, single leaf, ink and gouache on paper heightened in gilt, depicting a king seated on a throne, with courtiers in waiting, in a palace garden with blossoming trees and wildlife around them, small lake with two swans in the foreground heightened in silver (now oxidized), image with striking blue borders extending outwards into the wider margins, reverse with elaborate gilt and polychrome decoration, once acting as a frontispiece to text, all illumination and decoration. Painting: 24.5 by 16 cm.

## PROVENANCE

From the collection of Helen and Joe Darion

Estimate € 800 - € 1200







Lot 200

# A FINE NASTA'LIQ QUATRAIN, PERSIA 19TH CENTURY

Gouache colour heightened with gold on paper, consisting of four lines of strong Nasta'liq script ( Nada Ali) within cloud bands, set against a gilt ground of scrolling flowers and foliage, signed in the corner with "Written by Muhammed after Imad al-Husayni", ruled with a blue margin decorated with gilt flower scrolls, glued on cardboard. 29 by 19 cm.

Mir Imad al-Husayni was born in Qazvin, where he had his early education. He was trained in calligraphy at first by Isa Rangkar and then Malek Deylami. Mir Imad later on moved to Tabriz to study with Mohammad Hossein Tabrizi, after which he moved to Ottoman Turkey. He returned to Semnan and worked as a scribe in Shah Abbas's library and later at his court in Isfahan. In Shah Abbas's court, Mir Imad was not the only calligrapher. Ali Reza Abbasi Tabrizi, another famous calligrapher, was also under Shah's patronage. Ali Reza Abbasi's was also a pupil of Mohammad Hossein Tabrizi (Mir Imad's teacher) and later on became Mir Imad's opponent.

Estimate € 600 - € 800



Lot 201

# A DOUBLE SIDED SAFAVID CALLIGRAPHIC LEAF, PERSIA, 17TH CENTURY

A Persian manuscript on paper, a double sides, depicting Persian poems arranged in two columns and written in Nasta'liq black diagonal script, ruled in gold and polychrome borders, the corners with triangles decorated with gilt floral motifs on a blue and black ground. The margins with cartouches enclosing Persian inscriptions in nastaliq script. 22.2 by 14.2 cm.

Estimate € 600 - € 800







Lot 202

# ISKANDER WATCHES THE MERMAIDS IN THE BATH, PERSIA SAFAVID 17TH CENTURY

Gouache colour heightened with gold on paper, depicting Iskander watching the mermaids bathing, above and under Persian inscriptions of poems in nastaliq script, written horizontally and diagonally and reserved in clouds on a gilt ground.

Estimate € 600 - € 800

Lot 203

# HAJI BEKTASH VELI, PERSIA 19TH CENTURY

Ink heightened with gold on paper, depicting the famous sufi Haji Bektash wearing coat a cap, his right hand holding his beard, appear to be sitting on an animal skin with brown spots surrounded by a snake/dragon. The margins stylized with gilt floral sprigs. 29 by 23.8 cm.

Haji Bektash Veli is a very important historical figure. He is also the mentor of the Janissaries, the most important elite infantry of the Ottoman army. He is an important figure of Alevi and Bektashi culture in Turkey and Balkans muslims. Bektashism was an influential order in the Ottoman empire because the Ottoman military order Janissarys considered Haji Bektashi Veli as their saint-patron.

Estimate € 600 - € 800

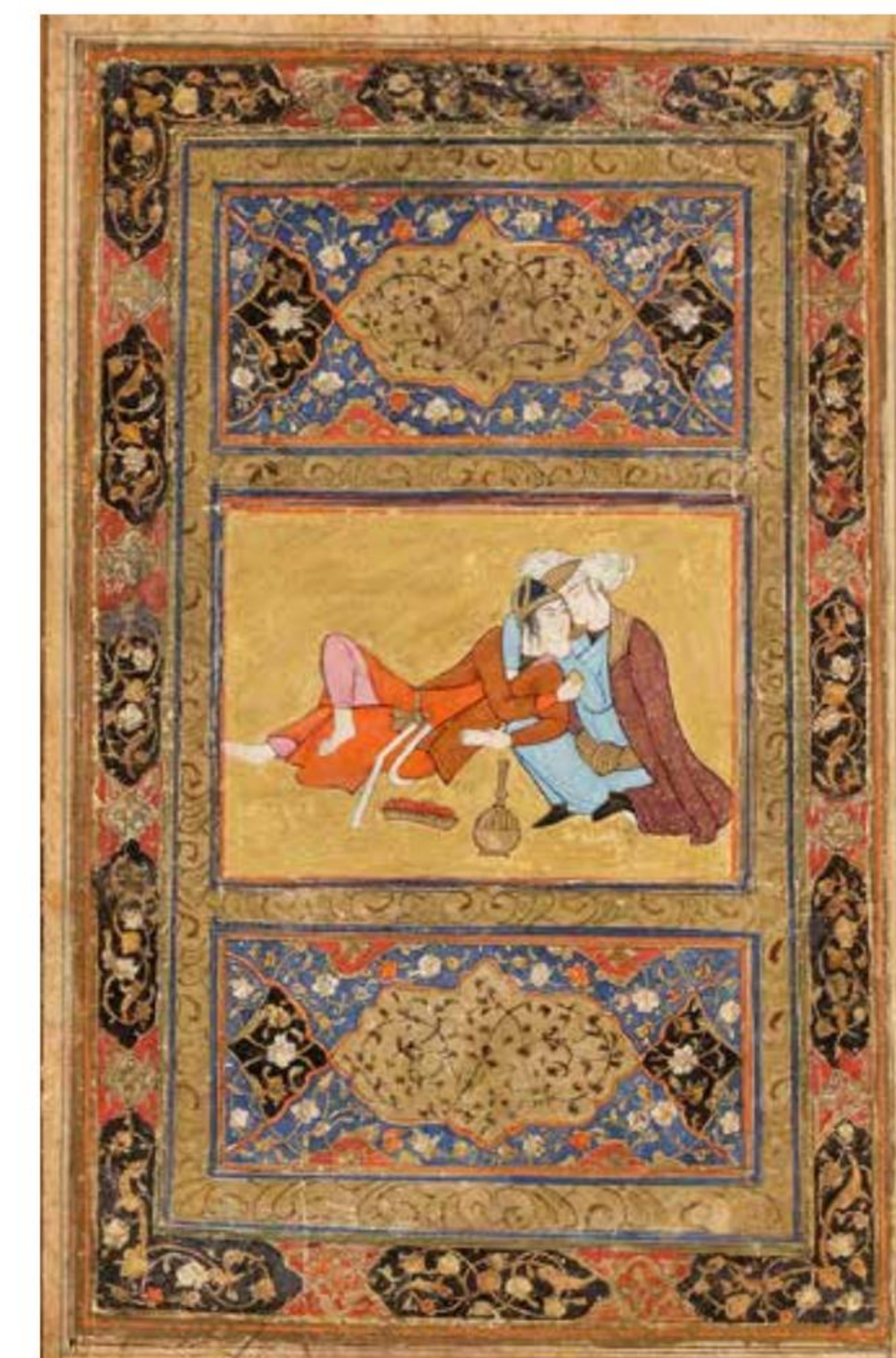


Lot 204

# AN EMBRACING COUPLE, PERSIA, SAFAVID, 17TH CENTURY

Gouache heightened with gold on paper, a young man wearing a sky-blue robe with elaborate turban, a young woman wearing a gilt splashed red robe, embracing each other and drinking wine on a gold ground, ruled in polychrome borders, the margins with gilt and striking blue decoration. 29 by 19 cm.

Estimate € 1000 - € 1200

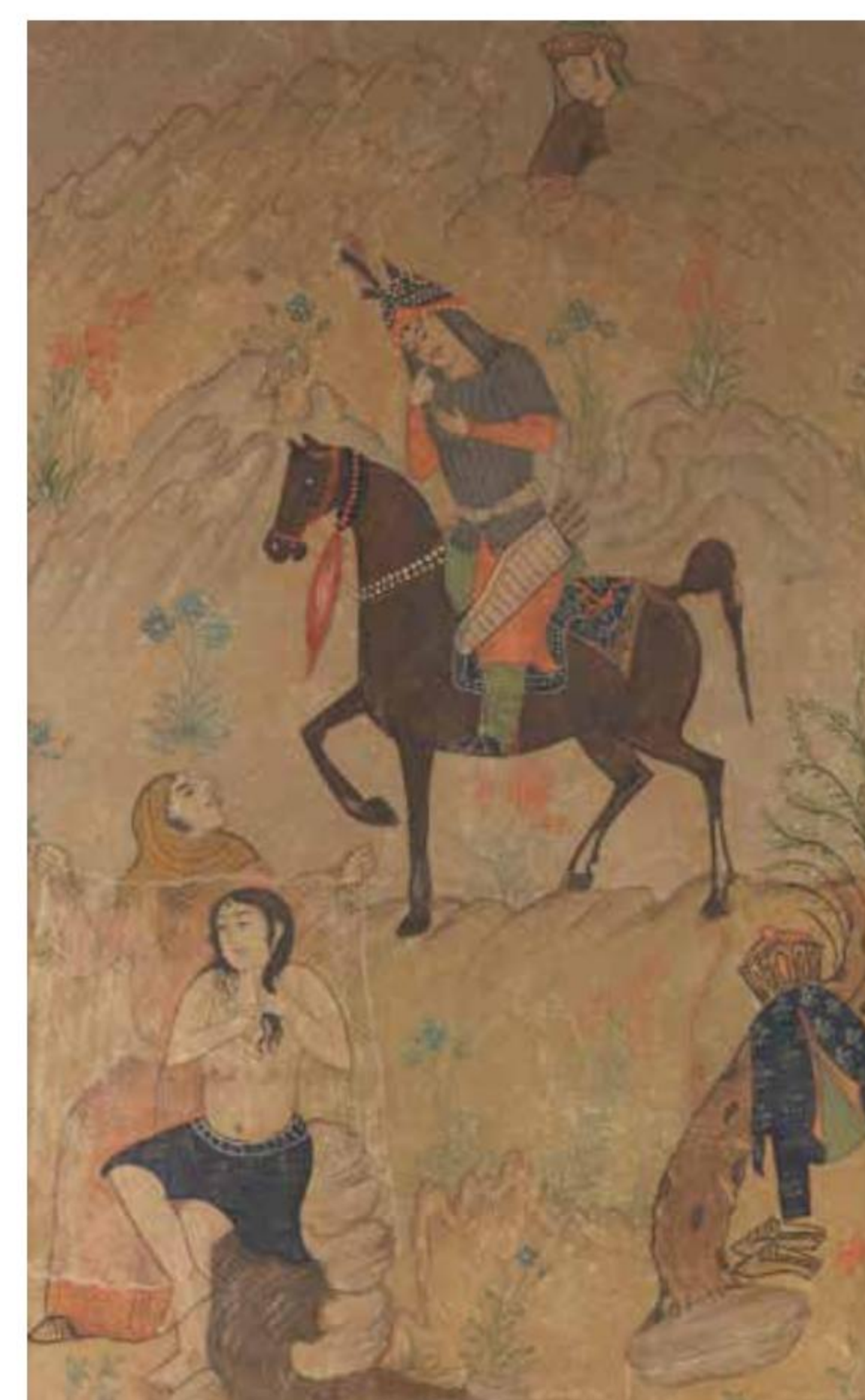


Lot 205

# KHUSRAW SPIES SHIRIN BATHING, 17TH CENTURY

Gouache colour on paper, depicting the culminating moment in the passionate love affair between Persian legendary King Khusraw II (Sasanian dynasty, r. 590–628) and Shirin, an Armenian princess. After days of longing, Khusraw coincidentally encounters Shirin for the first time as she bathes in a pond. Entranced by each other's beauty, the lovers remain speechless. Although rooted in oral tradition, the tale of Khusraw and Shirin found its greatest expression as one of the five narrative poems of the Khamsa (Quintet), composed by the celebrated Nizami of Ganja (1141–1209).

Estimate € 800 - € 1200







Lot 206

A FOLIO FROM A DISPERSED MANUSCRIPT OF PERSIAN POETRY, PERSIA SAFAVID, 16TH-17TH CENTURY

Gouache and gold on paper, four lines of text written in nasta'liq script in black ink in four columns, depicting a prophet seated in a landscape with attendants, inner margins ruled in blue and gold. 25.5 by 15 cm.

Estimate € 600 - € 800

Lot 208

YUSUF AND ZULAYKHA, SAFAVID SHAHNAMEH, 16TH CENTURY

Gouache and ink heightened with gold on paper, text arranged in four columns above and beneath the painting in black nasta'liq script. The reverse side with a text "poems" arranged in four commands with titles in red ink. Yusuf is extracted from the cistern by his brothers to be sold to the merchants traveling to Egypt.

17 by 22 cm.

Estimate € 800 - € 1200



Lot 207

KAY KAVUS, AN ILLUMINATED TEXT LEAF FROM A SHAHNAMEH, PERSIA SAFAVID, 17TH CENTURY

Gouache heightened with gold on paper, depicting a seated Kay Kavous with attendants in a landscape, above lines of text written in four columns of black nasta'liq script on cream paper, each column ruled in a gold border, all ruled in blue border, laid down on an album page. 28.5 by 18.5 cm.

Estimate € 500 - € 700



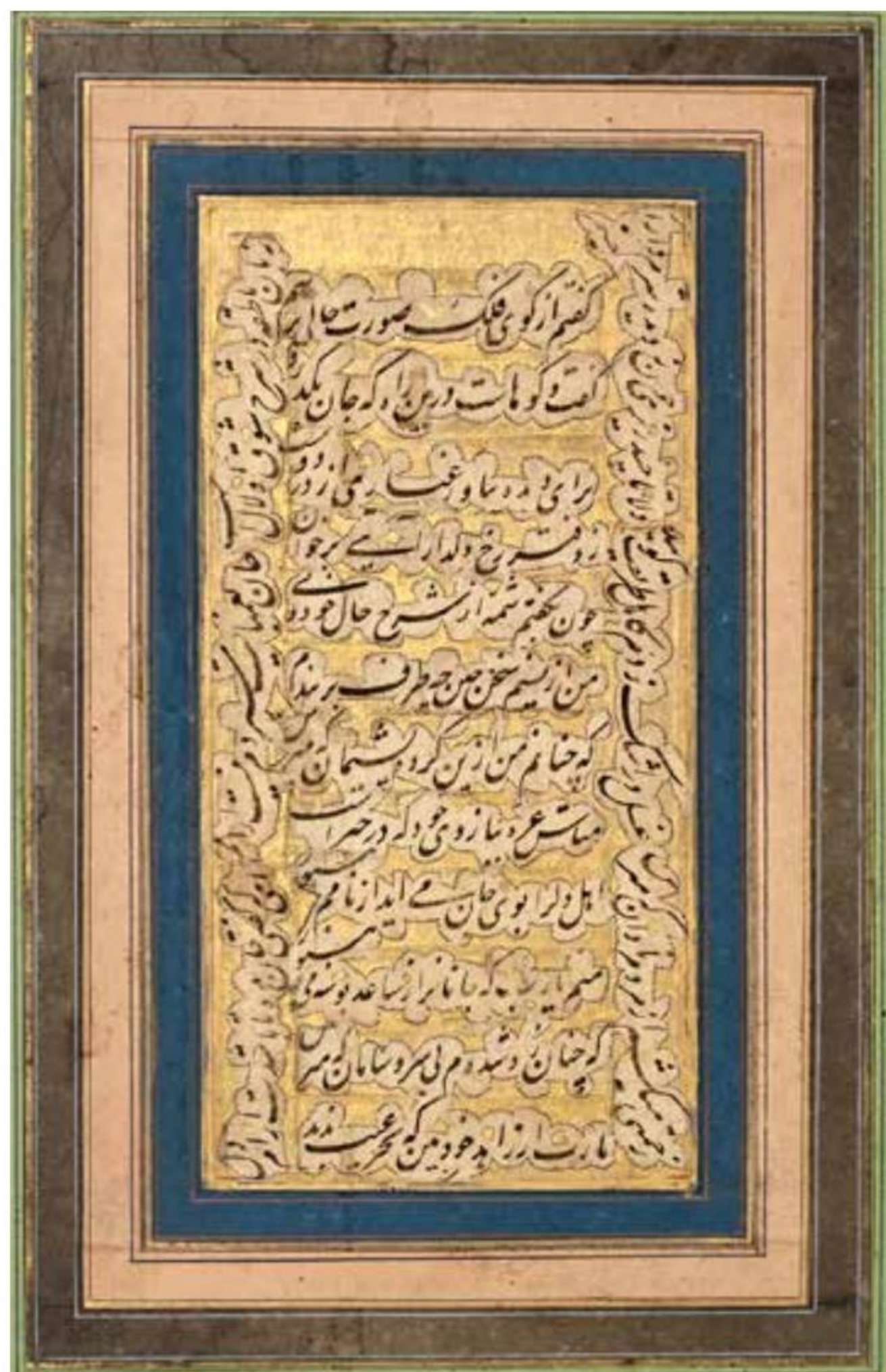
Lot 209

A FOLIO FROM A SHAHNAMEH, SHAH TAMASP WITH ATTENDANTS, PERSIA 18TH CENTURY

opaque pigments on paper heightened with gold, the miniature possibly later, depicting an enthroned ruler and courtiers within a landscape, with four columns of black nasta'liq script, within blue and red outer rule. 34 by 21 cm.

Estimate € 600 - € 800



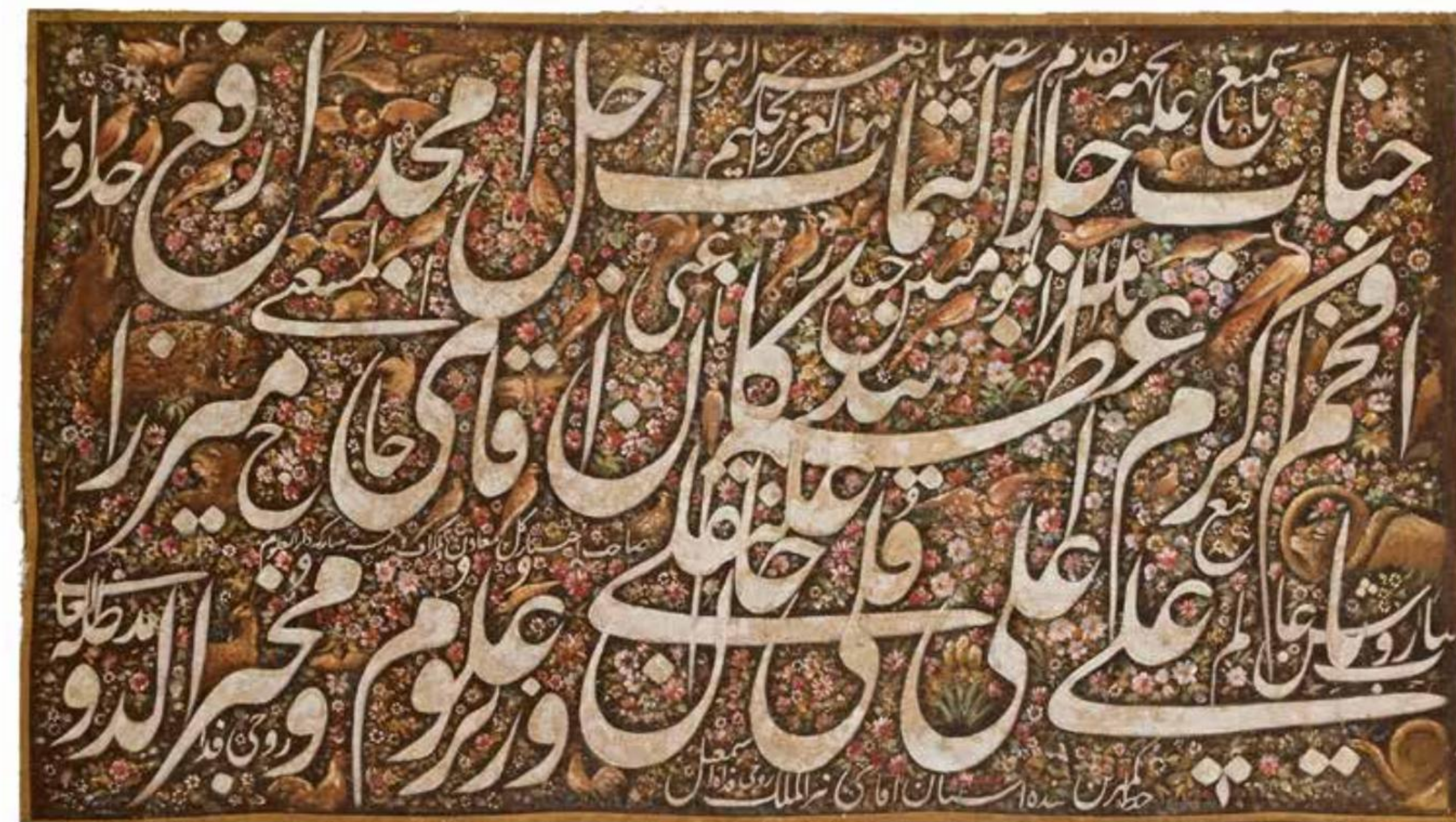


Lot 210

# A NASTA'LIQ QUATRAIN, PERSIA 18TH CENTURY

Persian manuscript on paper, 12 lines of text in nasta'liq script in black written horizontally and 2 lines written vertically in black ink within cloud bands against a gold ground, ruled in gold and polychrome borders, laid down on an album page. 26 by 18 cm.

Estimate € 400 - € 600



Lot 212

# A CALLIGRAPHIC PANEL, SIGNED NAQASH BASHI JALAIRI, QAJAR 20TH CENTURY

Gouache pigments on canvas, Persian manuscript in large white Nasta'liq script, the remaining space decorated with the finely painted workings of a dense design of birds amidst flowers.

With a text to Aliqoli Mirza.

In 1860, Shah Naser al-Din Shah established the Ministry of Science and appointed Aliqoli Mirza as its first Minister of Science. He served for 22 years and held various other positions, such as Minister of Mines and supervisor of education and crafts. He was responsible for building Persia's first telegraph line, he ran the government printing house.

Estimate € 2000 - € 3000

Lot 211

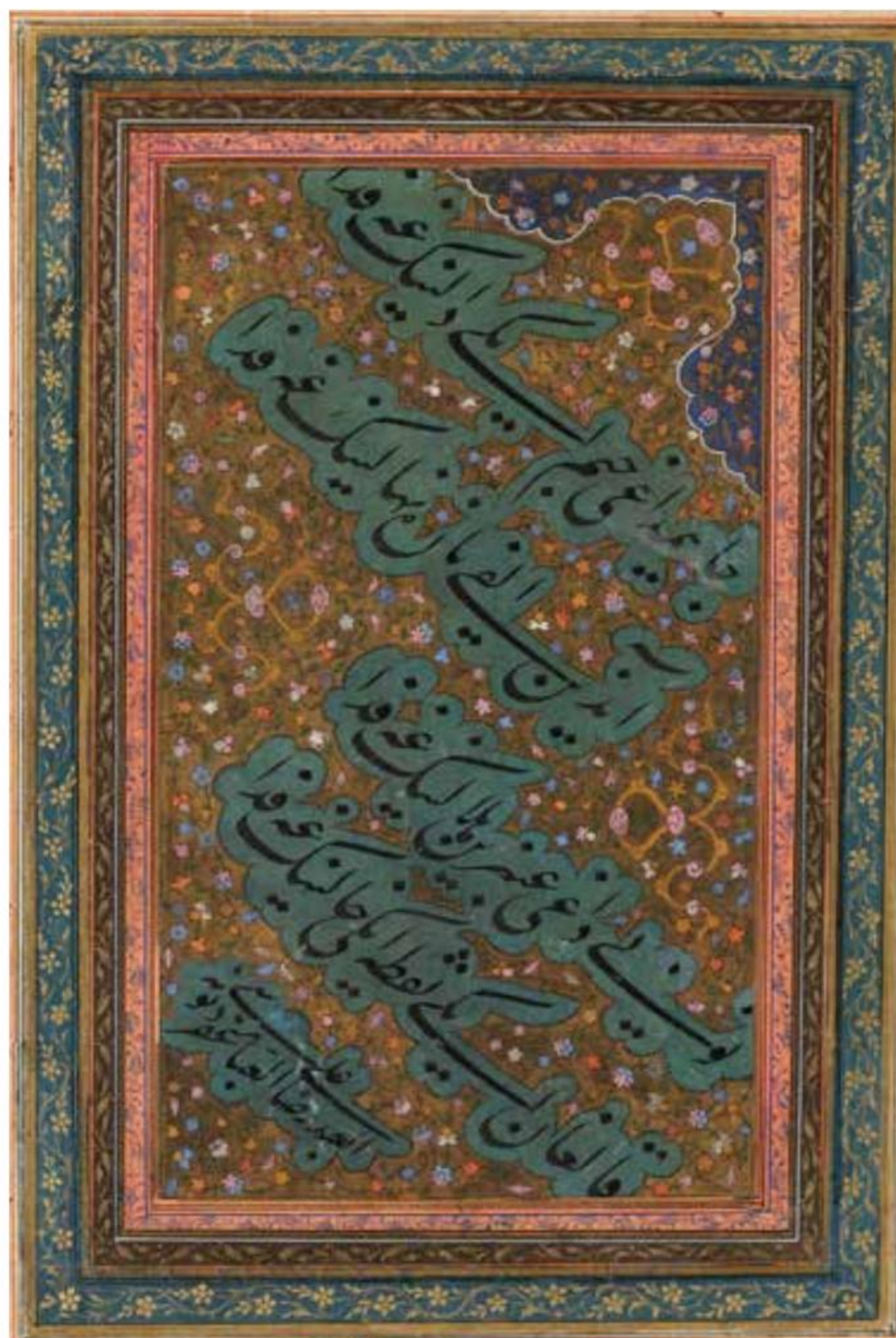
# A CALLIGRAPHIC COMPOSITION IN THE FORM OF A LION, PERSIA, 19TH/20TH CENTURY

Arabic manuscript on paper, the inscriptions comprising pious invocations in blue 'gulzar' script. 25.5 by 21 cm.

Estimate € 400 - € 600







Lot 213

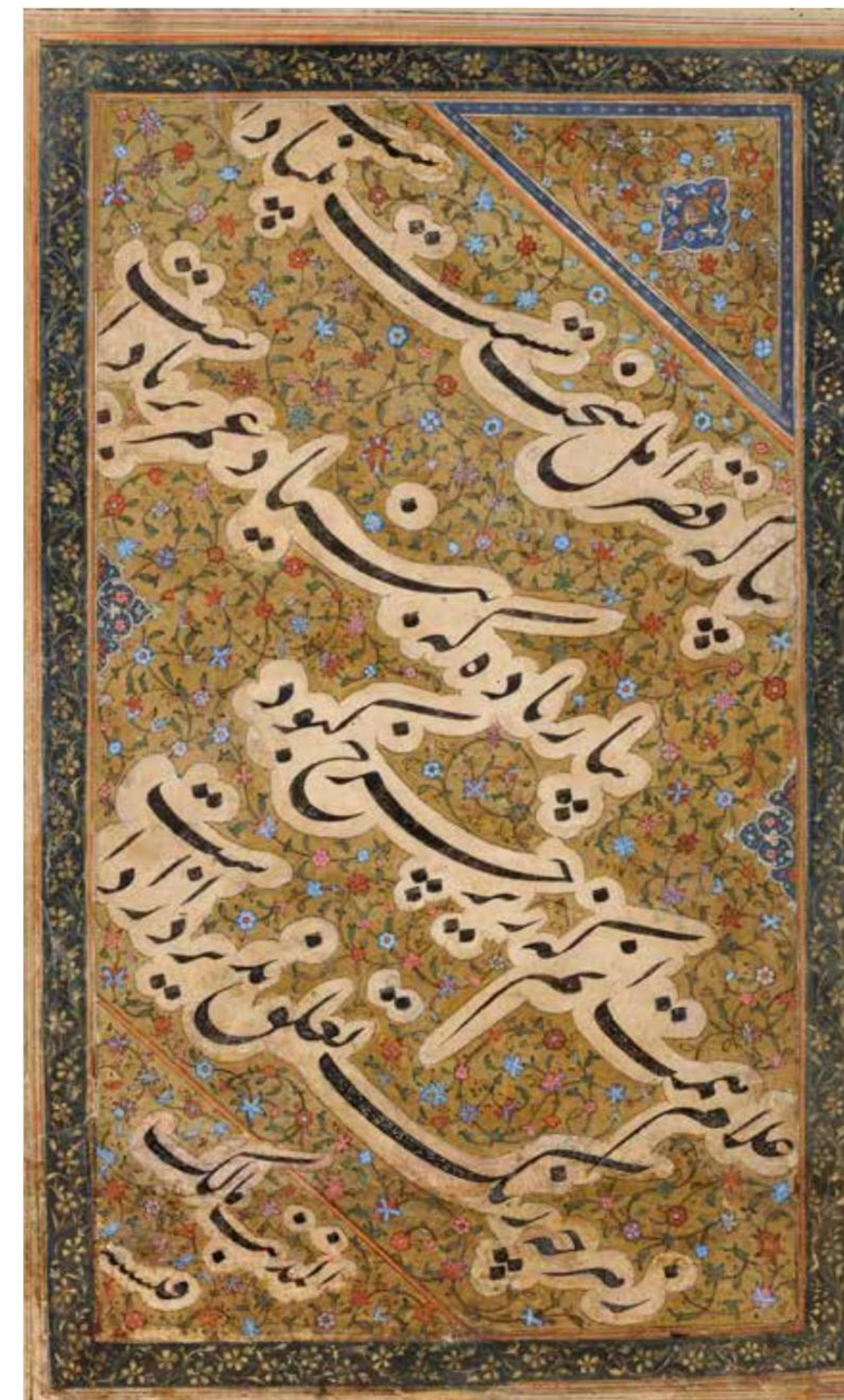
A NASTA'LIQ QUATRAIN SIGNED 'ALI REZA ABBASI, SAFAVID LATE 16TH CENTURY

Persian manuscript on paper, 4 lines of text in large nasta'liq script in black ink within cloud bands against a finely-illuminated ground of interlacing polychrome flowers, signature in lower corner piece, laid down on an album page bordered in red, brown and deep green illuminated borders, with outer margins filled with large fruiting stems.

20.5 by 34 cm

'Ali Reza 'Abbasi is recorded as a calligrapher at the court of Shah 'Abbas and is one of the most famous calligraphers of the Safavid period (Mehdi Bayani, *Ahval va Asar-e Khosh-Nevisan*, vol.II, Tehran 1346 sh., pp.456-61). Album pages signed by him were exhibited in the British Museum exhibition *Shah 'Abbas: The Remaking of Iran* (Sheila R. Canby, *Shah 'Abbas: The Remaking of Iran*, exhibition catalogue, London, 2009, no.6, p.44). Shah 'Abbas appointed 'Ali Reza head of Isfahan's Royal Library in 1598 and he was responsible for the inscriptions on famous monuments including the Shrine of Imam Reza in Mashhad and the Sheikh Lutfullah Mosque in Isfahan (ibid, pp.28-36).

Estimate € 2000 - € 3000



Lot 214

A NASTA'LIQ QUATRAIN, ATTRIBUTED TO MALIK AL-DAYLAMI, SAFAVID 16TH/17TH CENTURY

Persian manuscript on paper, 4 lines of text written diagonally in large nasta'liq script in black ink within cloud bands against a finely-illuminated ground of interlacing polychrome flowers, signature in lower corner piece, laid down on an album page bordered in red and deep green illuminated borders, with outer margins filled with large fruiting stems.

Estimate € 2000 - € 3000





Lot 215

A CALLIGRAPHIC AL-  
BUM PAGE, SAFAVID  
PERSIA, 16TH CENTURY

Ink, gouache and gold on paper  
pasted on a cardboard page, four  
in Persian, in nasta'liq, in reserve  
in clouds on a gold background  
garnished with foliage.

Text: 21 by 14 cm.

Page: 34 by 23 cm.

Estimate € 400 - € 600



Lot 216

A FIGURAL CALLIGRAPHIC COM-  
POSITION, PERSIA 20TH CENTURY

Ink and pigments on paper, depicting a pair  
of birds hold opened books while facing each  
other, is composed entirely of Bahá'í writings.  
The 'bird script' design is uniquely associated  
with the artist Mishkin Qalam, who has sig-  
ned this animated calligraphic composition  
as the 'Servant at the gate of Bahá', the latter  
referring to the prophet-founder of the Bahá'í  
Faith.

36.5 by 25 cm.

Painting: 26.5 by 18 cm.

Estimate € 600 - € 800

Lot 217

TWO DOUBLE-SIDED NASTA'LIQ LE-  
AVES, ATTRIBUTED TO BABA SHAH  
ESFAHANI 16TH/17TH CENTURY

Persian manuscript on paper, two double sided  
leaves, with 12ll. to each page, written in black  
nasta'liq script, arranged in two columns, divided  
by a gilt border stylized with polychrome deco-  
rated flower branches, ruled in blue, red and gold  
borders, laid down on an album page.  
22 by 14 cm.

Estimate € 300 - € 500







Lot 218

#### AN EASTERN KUFIC QURAN FOLIO, NEAR EAST, 12TH CENTURY

Arabic manuscript on paper, interlinear Persian translation, 14 lines to each page, written in black Kufic script, diacritics in red, rosette verse markers outlined in black, occasional marginal floral motifs indicating the juz.

Folio: 25 by 37 cm.

Inscriptions  
surah Al-Nisa v.23-v.28

Estimate € 1000 - € 2000



Lot 219

#### MUHAMMAD BIN SULAYMAN AL-JAZULI (D.1465 AD) DALA'IL AL-KHAYRAT, 18TH CENTURY

Al-Jazuli's renowned work in praise of the Prophet Muhammad, Arabic manuscript on paper, each folio with 10 lines written in bold sepia Maghribi, titles in bold gold and polychrome Maghribi within illuminated cartouches, important words such as Allah and Muhammad in blue or red, text within blue and red rules, catchwords, two contemporaneous illustrations of the minbar of the Prophet and the tombs of the first Caliphs, copious added notes, in red morocco binding with gilt highlights.

12 by 12 cm.

Estimate € 3000 - € 5000



Lot 220

#### AN OTTOMAN SCROLL, TURKEY, 19TH CENTURY

An Arabic manuscript on cream paper, 25 ll in black, red and blue ink, written in thuluth and na-sck script. The upper section with Quran 109 surah Al-Kafirun and Quran 110 surah Al-Naṣr surrounded by names of the first Caliph Abu Bakr red ink. The lower section with Quran 112 surah Al-Ikhlās and Quran 113 surah Al-Falaq surrounded by names of the second caliph Omar. All divided by Quran 2 Surah Al-Bakraa Ayat al-Kursi and surrounded by surah Al-Fatiha and Quran 2 Surah Al-Bakraa v.1-v.11.

30 by 80 cm.

Estimate € 1000 - € 1500





Lot 221

# AL-MUKHTASAR MIN KITAB AL-MOUAFQA BEEN AL-BAYT WA SAHABAH BY AL-ZAMAKHSHARI (1075-1144)

An Arabic manuscript on paper, 71 leaves with 31 lines to each page, written in black naskh script. Catchwords and titles in red ink, the upper part of the first page with gold and striking blue decoration. Seal impressions on first and last page, with brown leather binding. 17 by 25 cm.

The author: Abu al-Qasim Maṣmūd ibn Umar al-Zamakhshari, (1075 – 1144 ) known as al-Zamakhshari, or Jar Allah, a medieval Muslim scholar of Persian origin, a great Hanafite jurist, Mu'tazilite and theologian. He studied at Bukhara and Samarkand, before he travelled to Baghdad, was a philologist of the Arabic language. He wrote primarily in Arabic, occasionally in Persian. Al-Zamakhshari earned the laqab 'Jar-Allah' (God's neighbor) for the years he spent in Mecca before he finally returned to Khwarezm.

He compiled all the authentic and good hadiths about the good relation and the mutual respect between Ahl al-Bayt and the Companions of the prophet. Then, Sheikh Al-Zamakhshari, in this book, deleted the Isnads form the Hadiths.

Estimate € 2000 - € 3000

24



Lot 222

# TWO QURAN FOLIOS FROM A MAGHRIBI QURAN, NORTH AFRICA, 13TH-14TH CENTURY

Arabic manuscript on vellum, each page with 9 lines written in maghribi script in sepia ink, double brown roundel verse markers, red diacritic marks.

15.5 by 17 cm.

Surah Al-Haaqqa v.11- v.52.

Surah aAl-Maa'arij v.1- v.30.

Estimate € 1200 - € 1500

Lot 223

# A GENEALOGY IN MAGHRIBI SCRIPT, NORTH AFRICA, DATED 1191 AH/1777 AD

Arabic manuscript on vellum, 35 lines written in brown Maghribi script, catchwords in red and green ink, polychrome verse rosette markers outlined pointed in red, ruled in polychrome borders.

Framed: 54.5 by 102.5 cm.

Manuscript: 34.5 by 83 cm.

## CATALOGUE NOTE

This manuscript outlined the genealogy of a certain Said Ahmad Bin Ali Al-Fater. His line is traced through Hasan ibn Ali ibn Abi Talib and Fatimah, daughter of the Prophet Muhammad. Dated on 7 Muharram 1191 AH (February 1777 AD).

Estimate € 2000 - € 3000







Lot 224

# AN OTTOMAN ILLUMINATED PRAYER SCROLL, OTTOMAN TURKEY, 18TH CENTURY

Arabic manuscript on paper backed on silk, written in naskh, thuluth, muhaqqaq and angular Kufic scripts in various colors.

17 by 470 cm.

The scroll opens with

1-the Basmallah written in thuluth script against a black background with the letters intersticed in gold within a cartouche in the shape of a cypress tree and surrounded by v.1-v.4 from surah Al-Fath.

2-It is then followed by roundel containing the word 'Muhammed' and surrounded by v.5 from surah Al-Fath in gold and black ink.

3- Followed by a rounded cartouche enclosing the words 'Ya Rab al-Almin' on a green ground, a rectangular containing al-Basmallah in mirrored style and angular Kufic script, roundels enclosing the attributed names of the Porphet Muhammad surrounded by Quran verses, all surrounded by al-Basmall prayers in large thuluth script intersticed in gold on a black ground.

4- A rounded cartouche with a square enclosing v.13 from surah Al-Saff in thuluth script and mirrored style, Al-Basmallah in angular script, two square of prayers in large script on a green ground, surrounded by cartouches enclosing Al-Basmallah prayer with different Quran verses.

5- A roundel enclosing the word 'Al-Nasir' in large thluth script surrounded by surah al-Kawthar and other Quran verses.

6- A rounded cartouches with illustration of al-Masjid al-Haram at the top, followed by squares of the 99 beautiful names of Allah, an illustration of al-Msjid al-Nabawi, prayers with Quran verses.

7- A rounded cartouche with a square enclosing, squares of prayers in large script on a green ground, Al-Basmallah in angular script, surrounded by cartouches enclosing Al-Basmallah prayer with different Quran verses.

Signed by ' Written by Ibrahim Bin Abdul-Rahman known as al-Maq-disi.

Estimate € 2000 - € 3000



Lot 225

# AN OTTOMAN ILLUMINATED QURAN SCROLL, OTTOMAN TURKEY 17TH CENTURY

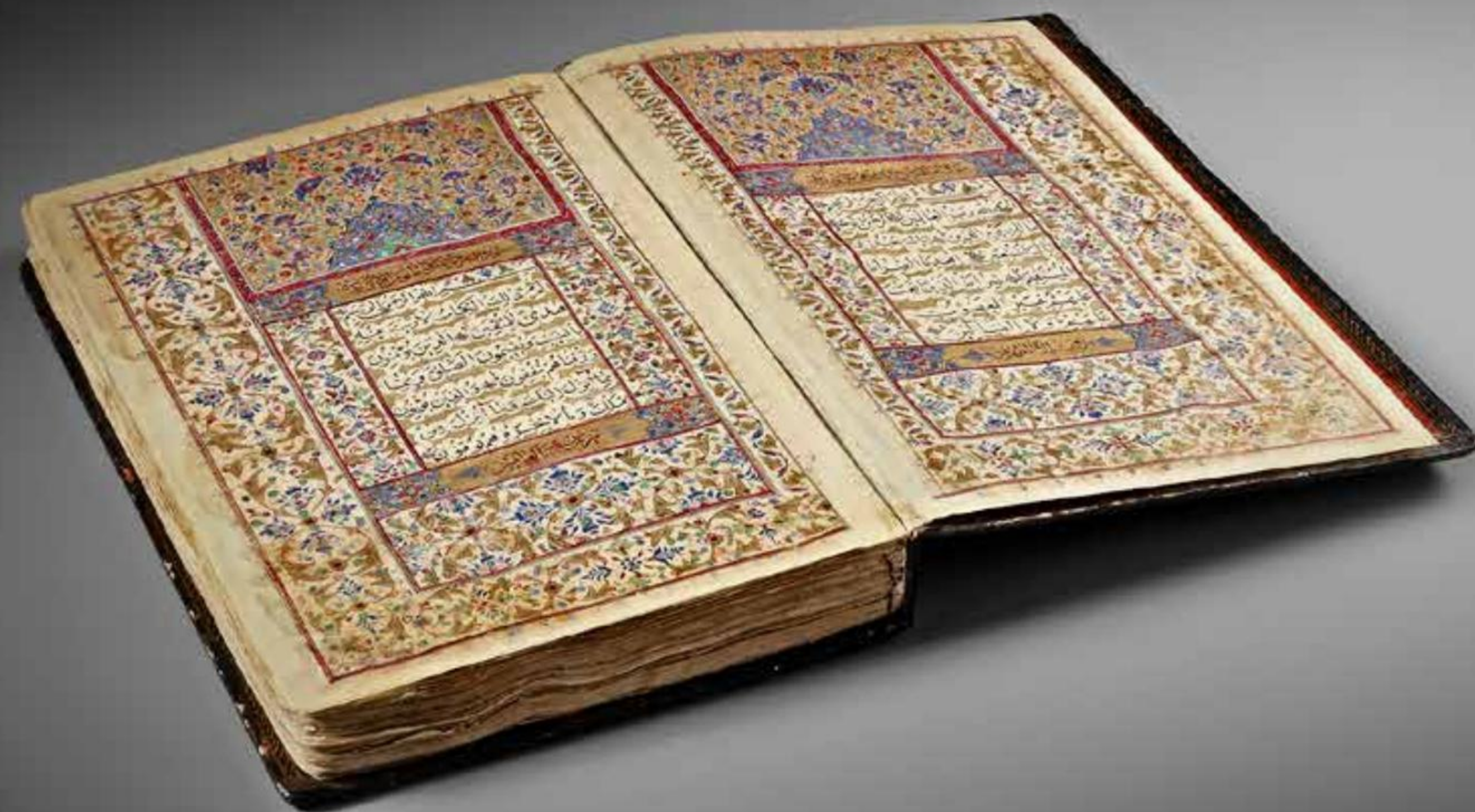
Arabic manuscript on paper in scroll form, written in black ghubar script of the whole Quran, the head-piece with gold and royal blue decoration enclosing surah al-Fatiha in naskh script.

7 by 220 cm

Estimate € 1200 - € 1500







Lot 226

### A PERSIAN QAJAR QURAN, 19TH CENTURY

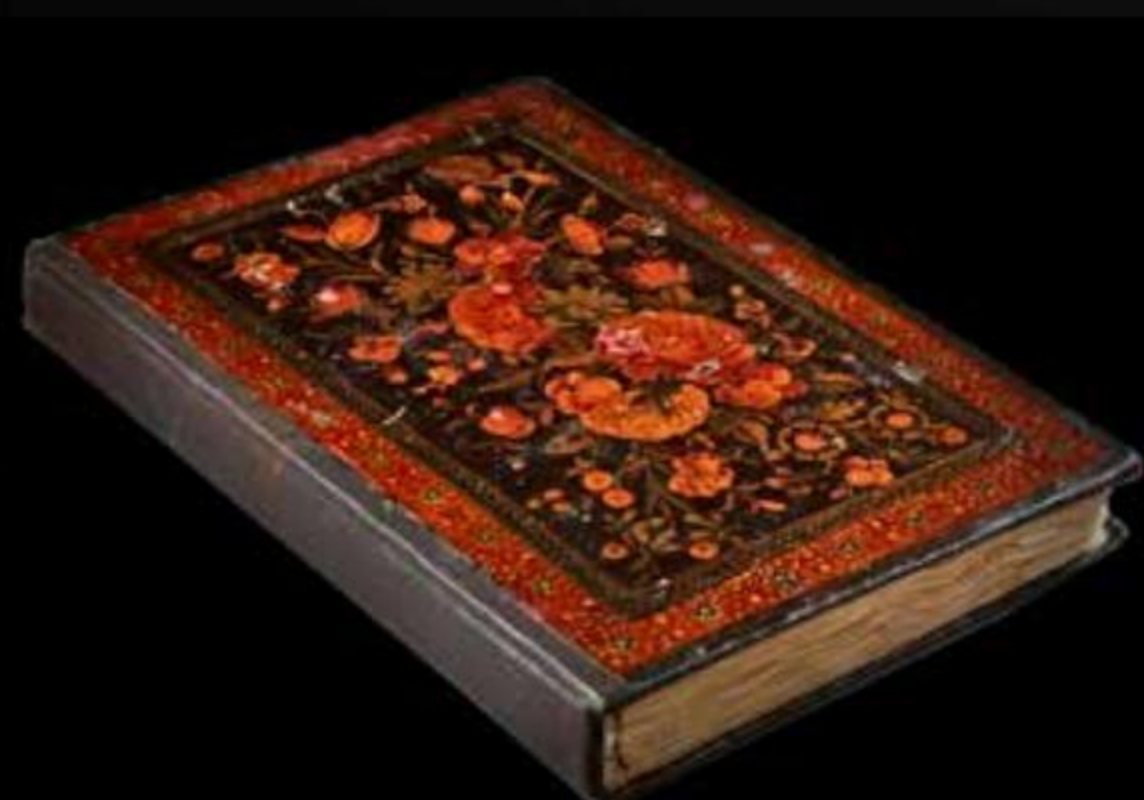
Arabic manuscript on paper, each folio with 15 lines of elegant black naskh script, diacritics and vowels in red, marginal occasional notes indicating 'Juz' and Hizb', text within red and blue rules, surah headings in thuluth red script, two opening bifolia fully illuminated in gold and polychrome decoration framing 7 lines of elegant naskh script in clouds reserved against a sprinkled ground.

In gilt lacquer binding with central cartouche surrounded by spandrels containing scrolling floral vine.

Text panel: 12.5 by 21 cm.

Folio: 20 by 30.5 cm.

Estimate € 6000 - € 8000



Lot 227

### A DIWAN OF BIDEH DEHLAVI, PERSIA (1860-1870)

Poetry, Persian manuscript on paper, each folio with 9ll. of elegant black nasta'liq script arranged in two columns and divided by a gold double borders, the text ruled in blue and gold borders, headings in red and blue ink, two opening folios with elegant illuminated headpiece, the text reserved in clouds on a gold ground, other four pages throughout the book similarly decorated, final folio with illuminated margins and signed "written by the order of Sardar Yar Mohammad Khan".

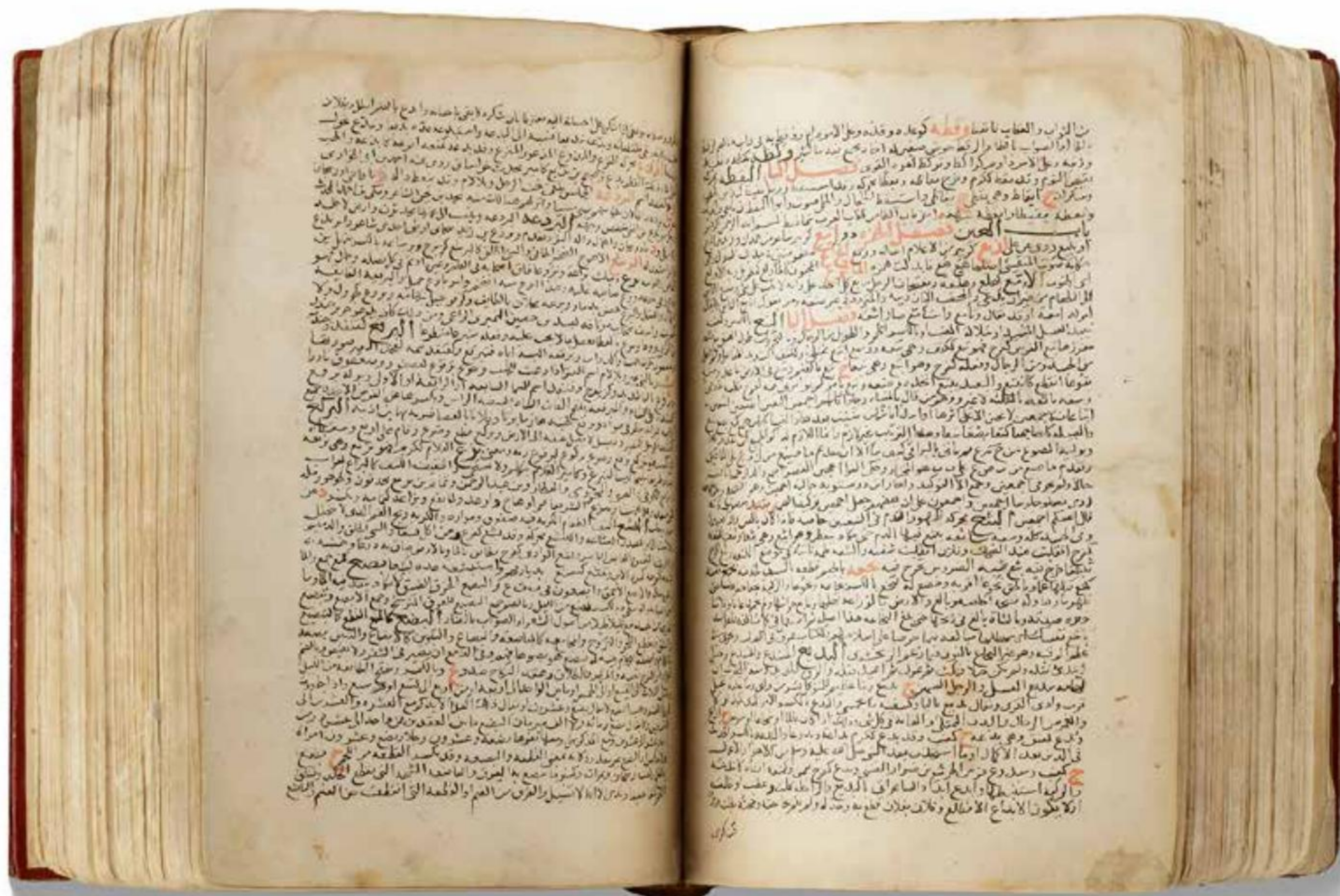
in leather binding. 14 by 9.5 cm.

#### CATALOGUE NOTE

Abul-Ma'ani Mirza Abdul-Qadir Bedil, also known as Bedil Dehlavi (1642–1720), was an Indian Sufi, and considered one of the greatest Indo-Persian poets, next to Amir Khusrau, who lived most of his life during the reign of Aurangzeb, the sixth Mughal emperor. Bedil mostly wrote Ghazal and Rubayee (quatrain) in Persian, the language of the Royal Court, which he had learned during his childhood. He was the author of 16 books of poetry, which contained nearly 147,000 verses and included several masnavi in that language. He is considered one of the prominent poets of Indian School of Poetry in Persian literature, and is regarded as having his own unique style. Both Mirza Ghalib and Iqbal-i Lahori were influenced by him. His books include Tilism-i Hairat, Tur i Ma'rifat, Chahar Unsur and Ruqa'at.

Estimate € 3000 - € 4000





Lot 228

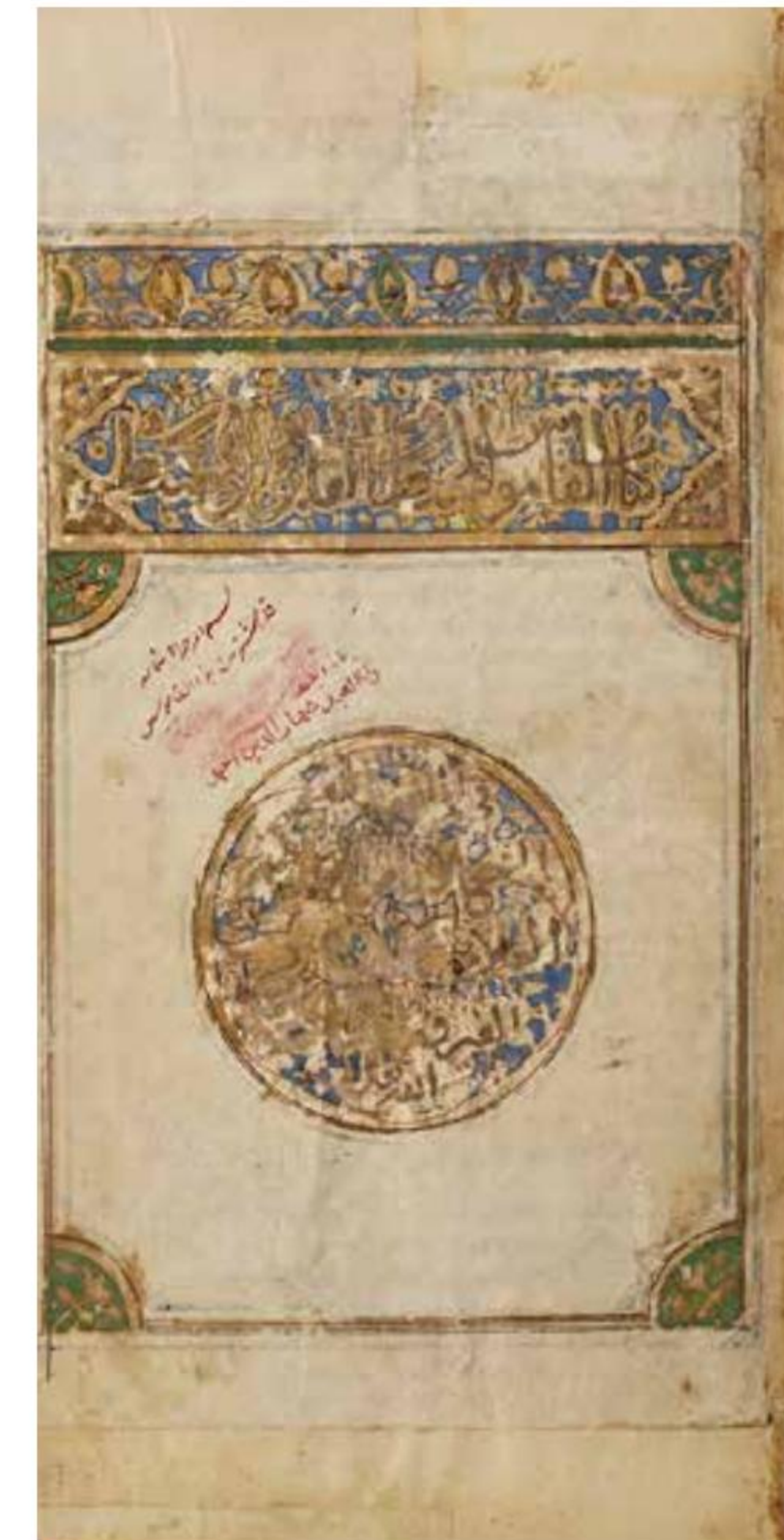
# AL-FIRUZABADI, AL-QAMUS AL-MUHIT WA'L QABUS AL-WASIT ( THE GREAT DICTIONARY), MECCA CIRCA 1400

Arabic manuscript on paper, 41 lines to the page, written in small Naskh script, key words and letters picked out in red or in larger black ink, f.1a with an illuminated headpiece with heading in large thuluth script and gold ink on a blue decorated ground, under a a roundel enclosing the name of the author on a gold and blue decorated ground.

In contemporary brown leather binding with gilt-stamped central medallion, with flap.

18 by 26 cm

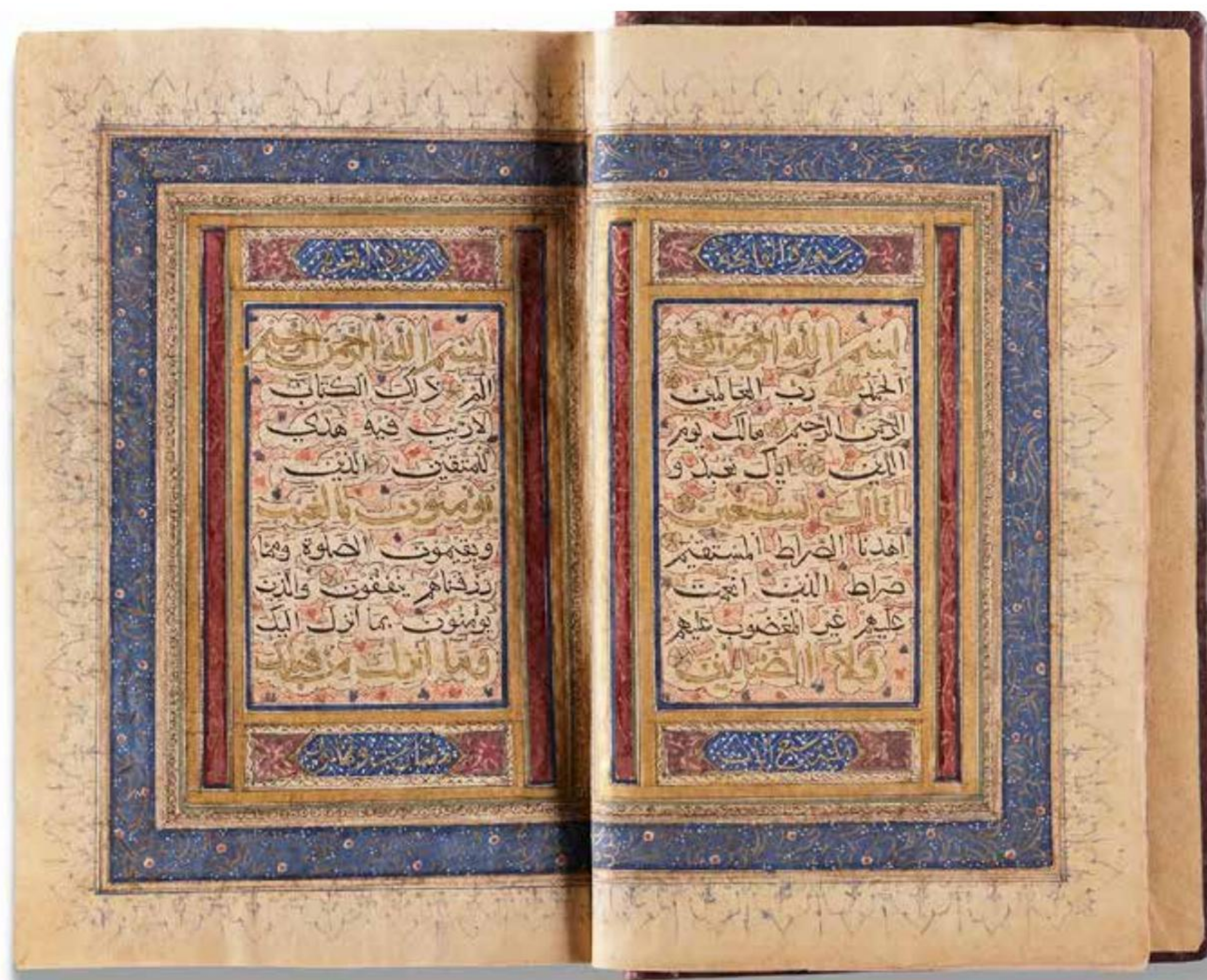
Estimate € 12.000 - € 15.000



According to Mingana, “the author states that he completed his dictionary in his own house on as-Safa at Makkah” (where he lived almost continuously for twenty five years after 1368 AD).The author named his work al-Qamus al-muhit because it is a ‘great ocean’. There are three copies of the work in the John Rylands Library, Manchester (see A. Mingana, Catalogue of the Arabic Manuscripts, Manchester, 1934, pp.1005-1008, nos.757-759).

The full name of the author is Yaqub bin Muhammad bin Ibrahim Majd-al-Din al-Firuzabadi (d. 1414). Firuzabadi, was of Persian origin, was born in Kazerun and educated in Shiraz, Wasit, Baghdad and Damascus. He spent ten years in Jerusalem, before travelling in Western Asia and Egypt, and settling in 1368, in Mecca for almost three decades. From Mecca he visited Delhi in the 1380s. He left Mecca in the mid-1390s and returned to Baghdad, then Shiraz and finally travelled on to Ta'izz in Yemen. In 1395, he was appointed chief qadi (judge) of Yemen by Al-Ashraf Umar II, who had summoned him from India a few years before to teach in his capital. He wrote widely, particularly in the field of lexicography, and the present work, his al-Qamus al-Muhit (literally ‘The Expansive Ocean’), was so popular that the word qamus came to be adopted as the standard Arabic term for ‘encyclopaedia’ or ‘dictionary’.





Lot 229

#### A SULTANATE ILLUMINATED QURAN, NORTH INDIA, 16TH CENTURY

A complete Quran, Arabic manuscript on paper, each folio with 17ll. written in black bihari script, the word 'Allah' picked out in gold.

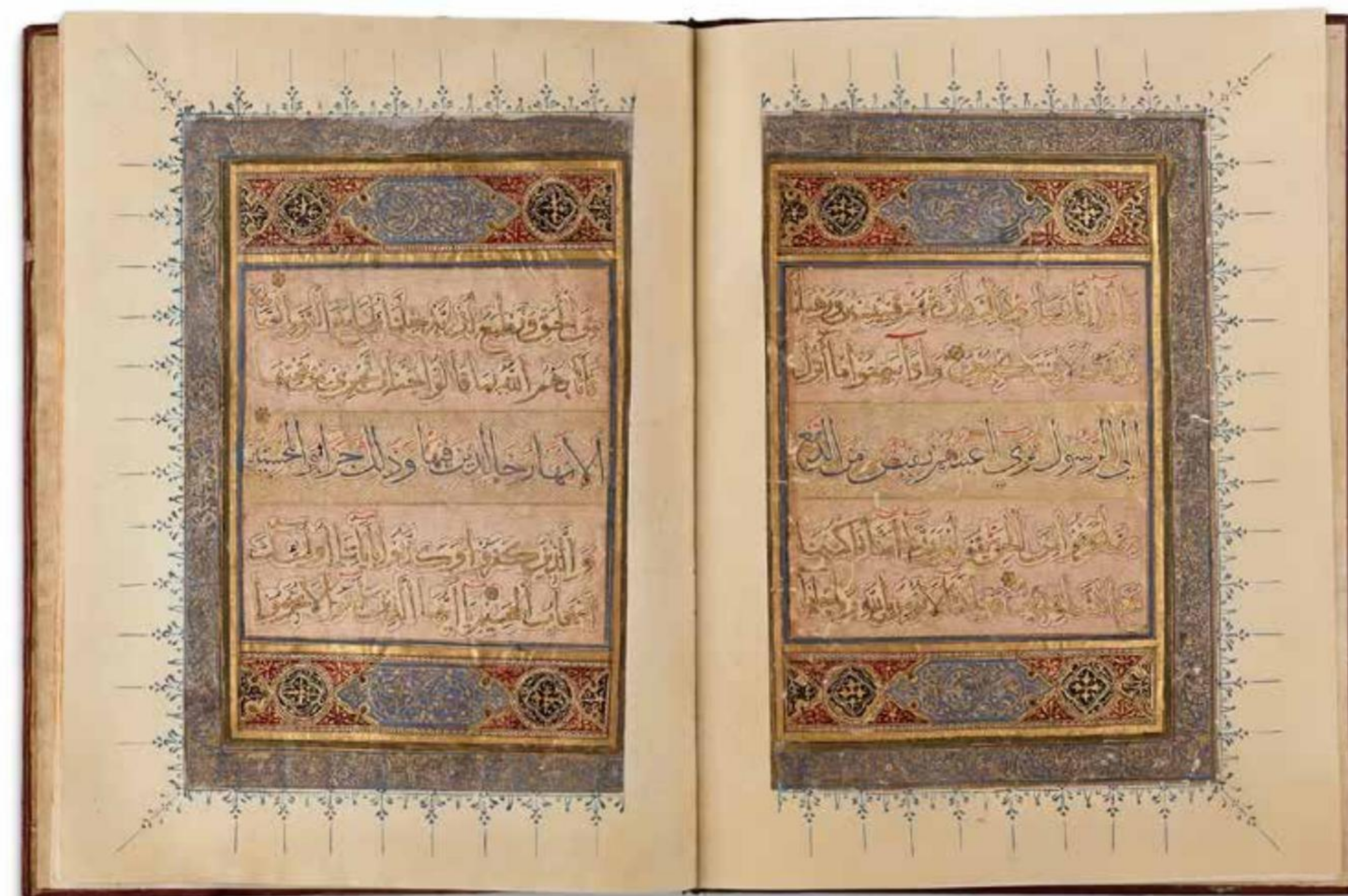
First, 9th and last line written in gold script outline in black ink, gold rosette verse roundels pointed by blue dots, six pages with text reserved in clouds with gold, red and blue decoration. Sura headings with the numbers of the verses in gold thuluth script on polychrome illuminated panels, text panels within blue, red and gold rules, the margins with occasional blue, red and black bihari notes. Polychrome and gold marginal medallions indicating 'Juz' and Hezb' and other divisions.

In later tooled red morocco binding.

Text: 8.5 by 14 cm

Folio: 13 by 21 cm

Estimate € 6000 - € 8000



Lot 230

#### A QURAN MUHAQQAQ SECTION, NEAR EAST, 14TH CENTURY

Arabic manuscript on paper, 19ff. with 2 fly-leaves, each folio with 13ll., written in elegant gold muhaqqaq script outlined in black ink.

The first, 5th and last line in very strong blue muhaqqaq outlined in gold in clouds on a red decorated ground, the other 6ll. arranged in two blocks of 3ll., each of very strong naskh, gold rosette verse markers outlined in black and pointed by blue dots, marginal occasional marginal medallions, text ruled in blue and gold borders, Sarah heading in strong thuluth gold script in clouds on a polychrome decorated panels, diacritics and vowels in red ink. Two opening pages fully illuminated in gold and polychrome framing 5 lines in clouds reserved against a red decorated ground with blue and royal gold decoration.

In a red morocco binding.

Text: 14 by 20 cm

Folio: 20 by 28 cm

Estimate € 8000 - € 12.000



بَلْ أَنْتُمْ جَدِّعُونَ فَعَالَكُمْ كَانِ

سَوَاءٌ قَوْمَهُ إِلَّا تَنْتَهُنَّ أَلَمْ تَكُنْ مِنْ قَوْمِكُمْ إِذْ قَالُوا الْخَرَجُوا مِنْ دِيَارِكُمْ فَانْجِبُوا آلَكُمْ مِنَ الْكُفْرِ أَفَرَأَيْتُمْ إِنْ كُنَّا نَنْصَرُّ فَرَأَيْتُمْ أَفَعَالَكُم كُنْزُكُمُ الْيَوْمِ

فَمَنْ أَلَّاهُ فَلَا تَهَمُّهُمْ مِنَ الْعَابِدِينَ

وَأَسْطَرْنَا عَلَيْهِمْ مَطَرًا فَسَاءَ مَطَرُ الْمُنْذَرِينَ قُلْ الْحَمْدُ لِلَّهِ وَسَلَامٌ عَلَى عِبَادِهِ الَّذِينَ اصْطَفَى اللَّهُ خَيْرُ الْمُنْزِلِينَ

مَنْ خَلَقَ السَّمَوَاتِ وَالْأَرْضَ وَانْزَلَ

لَكُمْ مِنَ السَّمَاءِ مَا فَايَنْشَاءُ كَلَّا لَوْ

كُنْتُمْ عِندَ مَا كُنْتُمْ أَنْتُمْ أَنْ تَشْتُمُوا بِغَيْرِ حَقٍّ أَلَمْ تَكُنْ مِنْ قَوْمِكُمْ إِذْ قَالُوا الْخَرَجُوا مِنْ دِيَارِكُمْ فَانْجِبُوا آلَكُمْ مِنَ الْكُفْرِ أَفَرَأَيْتُمْ إِنْ كُنَّا نَنْصَرُّ فَرَأَيْتُمْ أَفَعَالَكُم كُنْزُكُمُ الْيَوْمِ

قُلْ أَوْجِعْ خَلْقَهَا أَنْهَا وَجِعْ

فَسَاءَ وَاسْتَوْجِبْ بَيْنَ الْخَيْرِينَ لَوْ أَلَّاهُ مَعَ اللَّهِ بَلْ أَنْتُمْ تَكْفُرُونَ

أَمِنْ يَتْلِيكِ الْمُصْطَفَى إِذَا دَعَاكَ وَكَيْفَ السُّورِ وَتَجْعَلُكَ مِنْ خَلْقِ الْأَرْضِ أَلَمْ تَكُنْ مِنْ قَوْمِكُمْ إِذْ قَالُوا الْخَرَجُوا مِنْ دِيَارِكُمْ فَانْجِبُوا آلَكُمْ مِنَ الْكُفْرِ أَفَرَأَيْتُمْ إِنْ كُنَّا نَنْصَرُّ فَرَأَيْتُمْ أَفَعَالَكُم كُنْزُكُمُ الْيَوْمِ





Lot 231

#### A LATE TIMURID QURAN JUZ, BY AHMED AL-RUMI IN 858 AH/1454 AD

Arabic manuscript on cream paper, 20 leaves with 3 fly-leaves, each page with 9 lines. The first, central and the last line in very elegant black Muhaqqaq script, the other 6ll. arranged in two blocks of 3 lines, each of very strong naskh script within gold border outlined in black, gold roundel verse markers outlined in black, Surah headings in red and gold thuluth script on a decorated panel, gold marginal floral motifs, tajwid in red. Two opening biofolia heavily with gilt and polychrome decoration. Final folio signed by 'written by Ahmed al-Rumi in 858 AH.

In brown morocco binding with flap stamped with floral motifs.

#### Inscriptions.

v.56 -v.93 from surah Al-Naml, surah Al-Qasas, v.1-v.45 from surah al-Al-Ankabut

Text: 10.5 by 16 cm.

Folio: 19 by 26 cm.

Estimate € 15.000 - € 20.000



Lot 29

#### AN OTTOMAN PRAYER BOOK, 18TH CENTURY

Arabic and Ottoman Turkish manuscript on paper, 33 ff. with 2 fly-leaves, each page with 7ll. written in naskh script, Turkish text in red ink, text ruled in red, blue and gold borders, the first four pages with text in clouds reserved against a gold ground with blue and gold decoration, in a leather binding.

Text:

Folio: 8 by 15 cm

Folio: 12.5 by 20 cm

Estimate € 800 - € 1200







#### CATALOGUE NOTE

Inscriptions: 'Eat (what is) in it with enjoyment and fulfilment'

A popular phrase found on slip-painted vessels. The inscriptions on Nishapur or Samarkand dishes such as this are typically proverbial in tone. This one refers to the purpose of the dish. The same aphorism 'Eat in it with enjoyment and fulfilment' can be found on the bowl in the al-Sabah collection, Cat. Ga2 suggesting it was a well-loved maxim for such serving dishes. The bold style of the calligraphy and the quartered design resembles Cat. Ga3 of the same collection.

The inscriptions were always in Arabic though Persian was the lingua franca of both Nishapur and Samarkand. Simple, elegant radial designs punctuate the inscription. Unlike some slip-painted wares (like Cat. Ga.1 of the al-Sabah Collection) which have individual letters in red to create a visual rhythm to the inscription, this dish uses radial medallions in black and red to split the text into quadrants. 'The black is used almost exclusively for the Kufic inscriptions'. The completeness of this dish is one aspect of its beauty. Most of excavations in the 1930s and 1940s that revealed these slip-painted wares found copious sherds or wasters.

Tablewares such as this, possibly used for pistachio nuts and sweetmeats, were made by a potter who coated the red clay of the dish with a thin layer of pure white clay known as 'slip'. Ornamental Arabic calligraphy was subsequently painted around the rim of the dish or often in a single line across the centre. Oliver Watson describes eastern Iranian slip-painted wares as, at their best, 'some of the most impressive ceramics ever made in the Islamic world. Of the simplest materials, they are most beautifully made – enormous bowls, precisely thrown and turned to a thinness rarely matched elsewhere in earthenwares, with a purity of colour and texture of slip and glaze, and a ringing tautness when fired; they are breathtaking to handle'. Politically and economically 'Samarkand and Nishapur were both flourishing cities during the ninth and tenth centuries and, despite various upheavals, were still of great importance in the two following centuries'.

Lot 233

#### A RARE BICHROME CALLIGRAPHIC POTTERY DISH, NISHAPUR OR SAMARKAND, 10TH CENTURY

Shallow with wide rim on short foot, earthenware decorated in white slip with dark brown and red designs under a transparent glaze  
34 cm. diam.

Estimate € 10.000 - € 15.000





Lot 234

#### A KASHAN LUSTRE POTTERY BOWL, PERSIA, DATED 651AH/1253AD

A Persian pottery bowl with flat base, rounded sides, the flat rim with four flanges. The body decorated with a golden overglaze lustre, featuring to the interior a central figure of horseman, surrounded by bands of inscriptions in naskh and kufic script.

Inscriptions in kufic script:

“ al-'izz wa al-iqbal wa al-sa'ada wa al-salama wa al-ni'ma li-sahebeh”.

“Glory and Prosperity and Happiness and Well-being and Grace for his owner”.

Diameter: 20.5 cm.

Height: 11.2 cm.

Estimate € 1200 - € 1500



Lot 235

#### A KASHAN LUSTRE POTTERY BOTTLE VASE, PERSIA EARLY 13TH CENTURY

A Persian pottery bottle vase with compressed globular body resting on a short foot, the narrow tapering neck joined to a wide flaring fluted mouth of tulip form, the body decorated with a golden overglaze lustre, featuring seated figures within palmette frames under a diaper band enclosing arabic inscription in naskh script, the neck with peacock-eye motifs, the tulip mouth decorated with elegant angular Kufic inscriptions.

Inscriptions around the mouth in angular interlocked kufic script:

“ al-'izz wa al-iqbal wa al-sa'ada wa al-salama wa al-ni'ma li-sahebeh”.

“Glory and Prosperity and Happiness and Well-being and Grace for his owner”.

Height: 31 cm

#### PROVENANCE

Ex-Swiss private collection, acquired in 1988.

Estimate € 2000 - € 3000





Lot 236

#### A MAMLUK SILVER INLAID BRASS BOWL, EGYPT OR SYRIA, 14TH CENTURY

A large bowl of deep rounded form decorated around the rim with an elegant benedictory inscription separated by eight floral leafy roundels each containing a whirling rosette, above a band of arabesques and short lancet leaves.

##### Inscriptions

Around the shoulder in angular kufic script:

al-‘izz wa al-iqbal wa / al-dawlah wa al-sala/mah wa al-sa’adah / wa al-‘afiyah li-sahibih  
‘Glory and prosperity and wealth and well-being and happiness and health to its owner.

Height: 19 cm.

Diameter: 39 cm.

##### CATALOGUE NOTE

The finely executed decoration combined with language used would suggest it was intended for a high-ranking patron. The benedictory inscriptions here are not just typical of similar metalwork but can be found on many other forms of Mamluk art and architecture of the late 13th and early 14th centuries.

Estimate € 5000 - € 8000



Lot 237

#### A KHORASAN BRONZE WEIGHT FIGURINE IN THE FORM OF A LION, PERSIA, 12TH CENTURY

Seated with head turned to left, the tail terminating in a hinge knuckle, engraved with two inscription-filled cartouches to the body, a cartouche containing scrolling foliate vines to the back, and a mane to the neck, the interstices with triangle motifs containing circles.

Length 17.5 cm.

Height 9.5 cm.

Estimate € 8000 - € 12.000







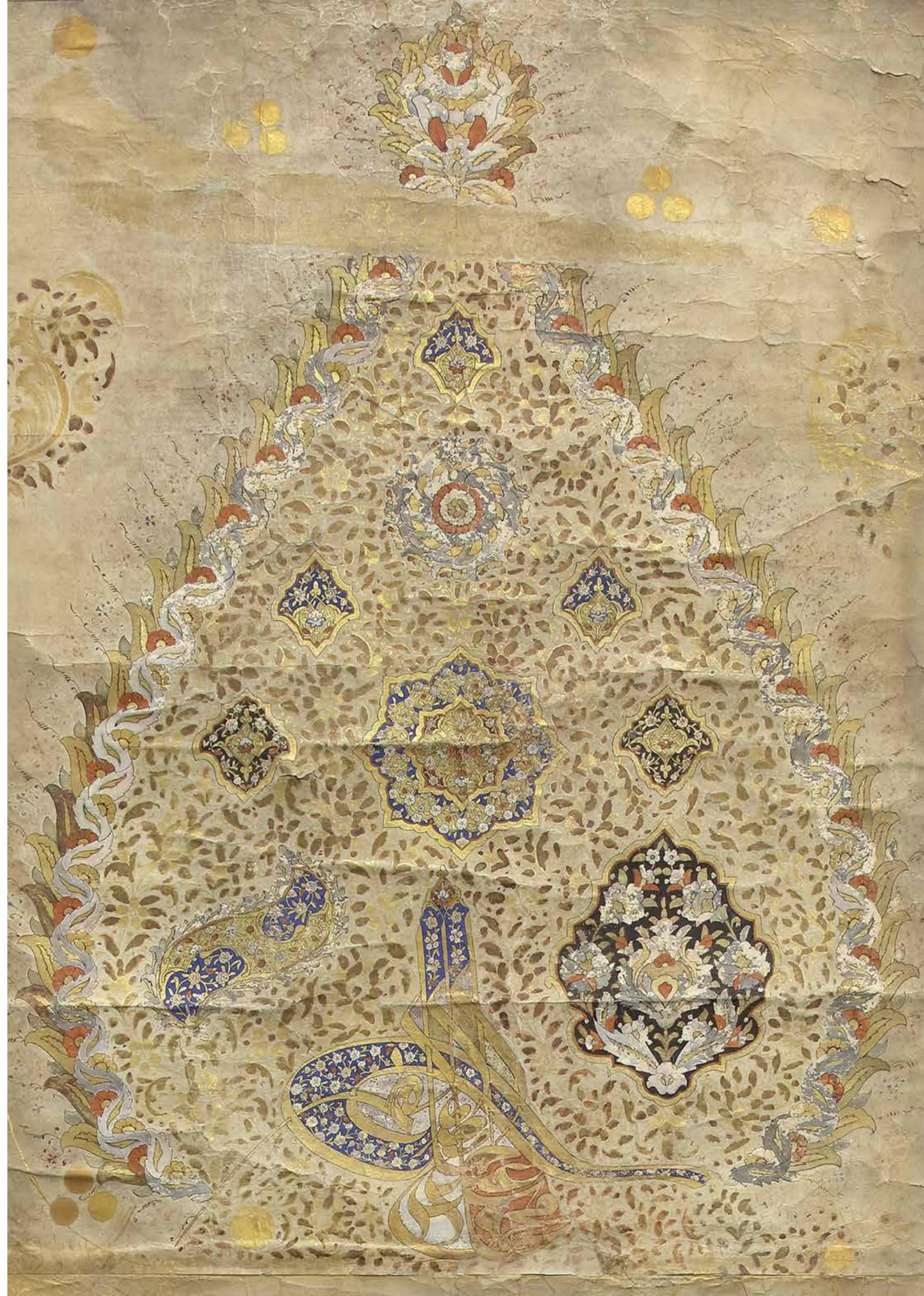
Lot 238

AN OTTOMAN FIRMAN OF  
SULTAN ABDUL HAMID I (R.  
1774-1789) OTTOMAN TUR-  
KEY, DATED 5 RAJAB 1194  
AH/ 7 JULY 1780 AD

Ottoman manuscript on paper, 9 lines  
of diwani curving upward in black ink,  
with golden dots. The headpiece with a  
gold tughra of Sultan Abdul Hamid I,  
filled with floral motifs with gold and  
blue decoration.

This firman concerns the revenues  
of Halidere village and surrounding  
places in Yalakabad township in  
Karacabey Sanjak, will be connected  
to Silahdar es-Seyyid Mehmed Pasha  
Foundation.

Estimate € 40.000 - € 60.000







Lot 239

HAFIZ SHAMS AL-DIN SHIRAZI (D.1389 AD), DIWAN, NORTH INDIA KASHMIR, DATED 1231 AH/1815 AD

Persian manuscript on paper, 193 ff. with 14 lines to the page arranged in two columns separated by gilt floral scrolls, written in nasta'liq script within clouds against a gold ground, ruled in gold, red and blue borders, f.1b and f.2a with an illuminated frontispiece in blue and royal gold decorations, in fine deep red leather binding. Text panel: 6.5 by 12 cm. Leaf: 9.5 by 16 cm.

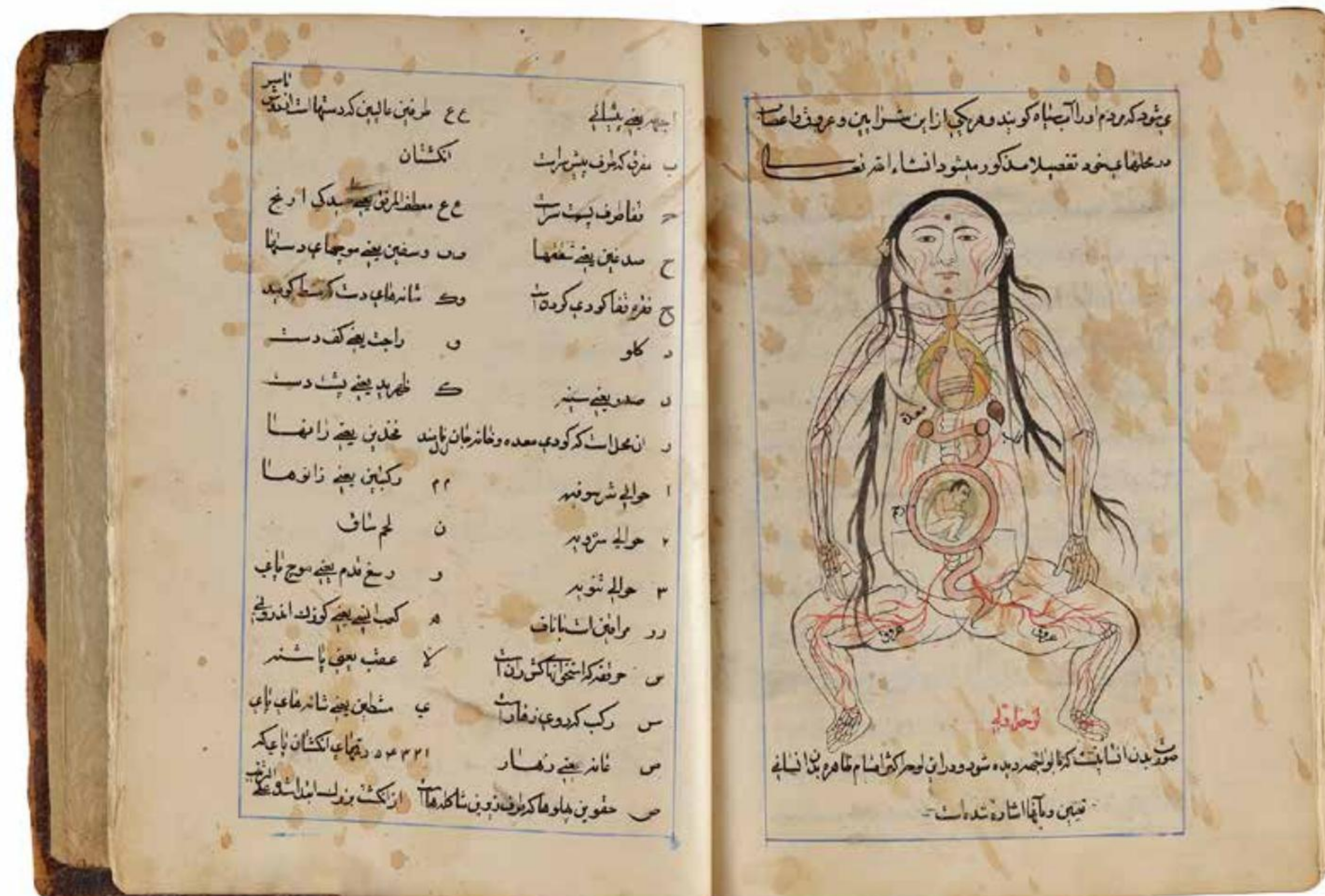
#### Literature

N. Safwat, A Collector's Eye. Islamic calligraphy in Qur'ans and other manuscripts, London 2010, no.59, p.230.

#### Catalogue Note

Similar lot of Hafiz's Diwan copied in Kashmir was sold in Sotheby's auctions, 11 October 2006, lot 24.

Estimate € 3000 - € 4000



Lot 240

FIRST BOOK IN DISSECTION OF THE HUMAN BODY, PERSIA, 18TH/19TH CENTURY

Persian manuscript on paper, 90 leaves with 2 fly-leaves, 16 lines to each page, written in black nasta'liq script, catchwords and titles in red ink, ruled in blue border, the first page with gilt and striking blue decoration at the top.

This book contains two main chapters:

The first chapter deal with osteological dissections, types and sizes of the bones, joints and vertebrae, all kinds of bones in the chest, head and the skeleton.

The second chapter deals with muscles, types and sizes of the muscles, their location and functions, face muscles, skeleton muscles, etc. In brown morocco binding stamped with gilt floral motifs.

15 by 20 cm.

Estimate € 4000 - € 6000





Lot 241  
AN ILLUMINATED QURAN, TURKEY, DATED 1293 AH/11878 AD

Arabic manuscript on paper, 298 leaves, 15 lines to the page written in naskhi script in black ink with diacritics and vowel points in red and black, gold discs decorated with blue and red dots between verses, margins ruled in red and gold, catchwords, illuminated devices in outer margins, sura headings written in thuluth in white on illuminated rectangular panels, two illuminated double-page frontispiece . Copied by Muhammad Al-Naeli, known as Hafiz Al-Quran brown morocco with stamped central medallions, corner-pieces and outer bands of gilt paper on-lay, with flap. 15 by 10.5 cm.

Estimate € 2000 - € 3000

Lot 242

AN ILLUMINATED OTTOMAN QURAN, TURKEY 17TH CENTURY

A complete Quran, Arabic manuscript on cream paper, each page with 15 lines written in black naskh script within gold and black rules, gold roundel verse markers. Sura headings in white thuluth script on a gilt ground, gold and polychrome marginal floral motifs. Two opening folio heavily with gilt and polychrome decoration framing 7ll. of black naskh script. Final folio with gilt and polychrome decoration. In red morocco binding with flap decorated with gold painted dots and floral motifs. 16 by 24 cm.

Estimate € 1400 - € 1800



Lot 243

A FINE ILLUMINATED OTTOMAN QURAN, TURKEY, LATE 18TH CENTURY

A complete Quran, Arabic manuscript on paper, 17 lines to each page in bold black naskh script within a gilt and black border. Sura headings in red thuluth script. Two opening biofolia with polychrome and gilt decoration framing 7 lines. Gold verse markers with Al tajwid in red ink. with occasional marginal " Hizb " red markers, occasional commentary notes. The first three pages with Hadith's praising writing the Quran with a prayer for completion of the recitation of the Quran (Due- al-Khatm and AL-Fath). In brown morocco binding with flap decorated with gilt floral motifs. Text: 6.5 by 12.5 cm. Folio: 11 by 17.5 cm.

Estimate € 1000 - € 1200



Lot 244

A FINE OTTOMAN QURAN, TURKEY, EDIRNE, WRITTEN BY HUSSEIN AL-HUSNA IBN AHMED AL-ADRUNI, DATED 1287 AH/1870 AD

A complete Quran, Arabic manuscript on paper, 320ff. with 2 fly-leaves, 15 lines to each page in bold black naskh script within a double red border. Sura headings in red thuluth script. Two opening biofolia with striking blue and gilt decorated borders containing 7 ll. reserved in clouds. Gold verse markers with Al tajwid in red ink, gilt floral occasional marginal " Hizb, Juz and Sajda " markers. Final folio with a prayer for completion of the recitation of the Quran (Due- al-Khatm) and signed " written by Hussein al-Husna Ibn Ahmed Al-Adruni ( from Edirne) and dated 1287 AH. In brown morocco binding with flap decorated with gilt floral motifs. Text: 5.5 by 10.4 cm. Folio: 11 by 16 cm.

Estimate € 1000 - € 1200





A FINE OTTOMAN  
QURAN, TURKEY, WRIT-  
TEN BY MUHAMMAD  
AMIN, DATED 1285  
AH/1868 AD

A complete Quran, Arabic ma-  
nuscript on paper, 310ff. with 2  
fly-leaves, 15 lines to each page in  
bold black naskh script within a  
polychrome and gilt border. Surah  
headings in white thuluth script  
on a gilt ground. Two opening  
biofolia with striking blue and gilt  
decoration framing 7 ll. reserved  
in clouds. Gold verse markers  
outlined in black and pointed by  
orange and blue dots, Al tajwid  
in red ink, gilt floral occasional  
marginal "Juz" markers.

Final folio with a prayer for  
completion of the recitation of  
the Quran (Due- al-Khatm) and  
signed "written by Muhammad  
Amin and dated 1287 AH.  
In brown morocco binding.  
Text: 7 by 13 cm.  
Folio: 12.5 by 18.5 cm.

Estimate € 1000 - € 1500



Lot 246

A FINE OTTOMAN QURAN,  
TURKEY, WRITTEN BY OMAR  
AL-FAWRABI STUDENT OF  
OMAR RUSHDI, DATED 1273  
AH/1856 AD

A complete Quran, Arabic manuscript on  
paper, 15 lines to each page in bold black  
naskh script within a red and gilt border.  
Surah headings in white thuluth script on  
a gilt ground. Two opening biofolia with  
striking blue and gilt decoration with  
two gilt roundels enclosing 7 lines. Gold  
rosette verse markers outlined in black  
and pointed by orange and blue dots. Al  
tajwid in red ink with gilt floral occasio-  
nal marginal "Juz" markers.

Final folio with gilt and blue floral deco-  
ration containing a roundel enclosing a  
prayer for completion of the recitation of  
the Quran (Due- al-Khatm) and signed  
"written by Omar al-Fawrabi student of  
Omar Rushdi and dated 1273 AH.  
In brown morocco binding with flap de-  
corated with gilt floral motifs.

Text: 6 by 11 cm.  
Folio: 11 by 18.5 cm.

Estimate € 1000 - € 1200



Lot 247

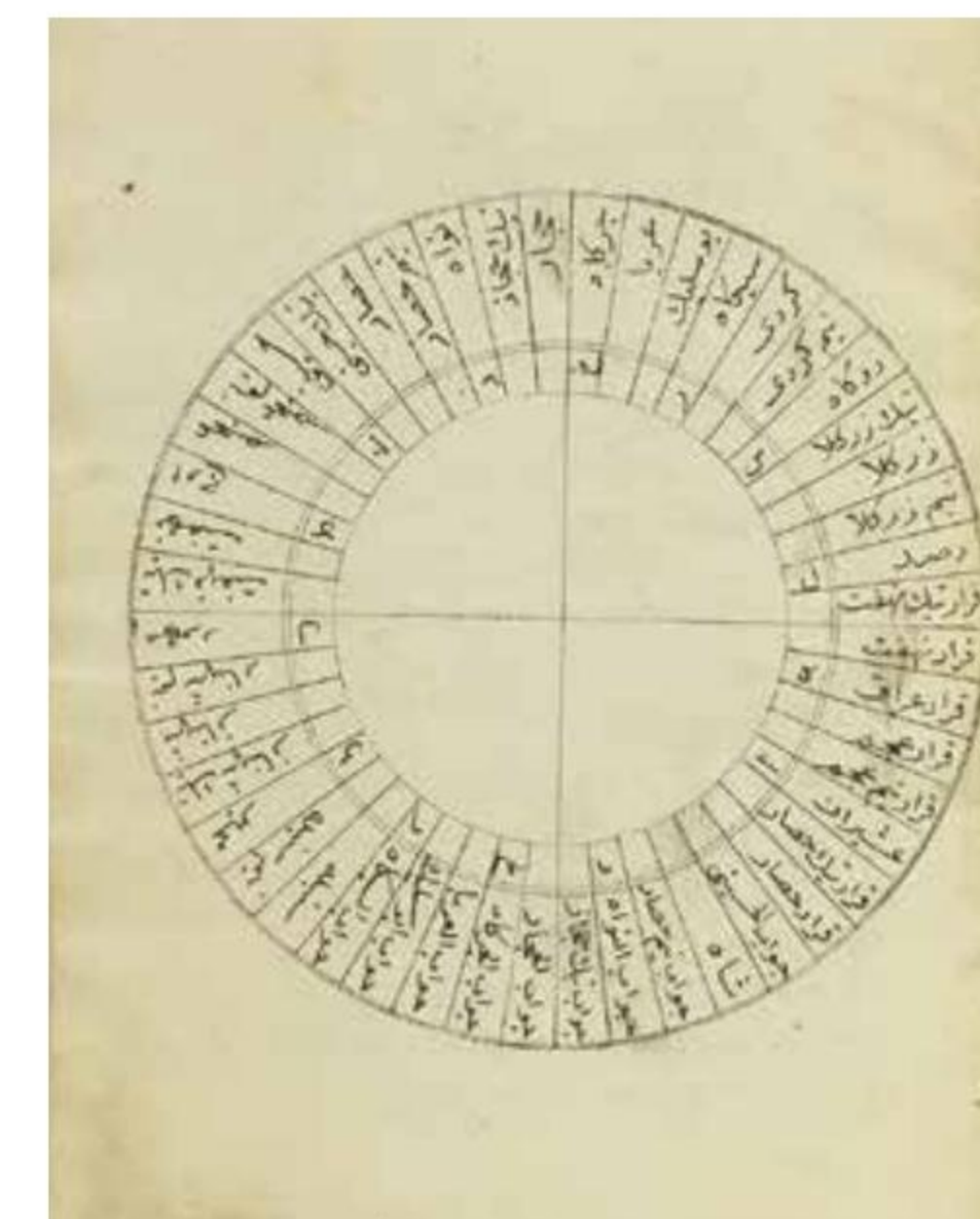
A COMPLETE BOOK ABOUT MUSIC, POSSIBLY EGYPT, EARLY 19TH CENTURY

Arabic script consisting of 9 leaves, mainly about the Arabic Maqams which is the system of melodic modes  
used in traditional Arabic music.

The word maqam in Arabic means place, location or position. It is a technique of improvisation that defines  
the pitches, patterns, and development of a piece of music and which is unique to Arabian art music, with  
one circular illustration written with all the music notes, and one schedule explaining the psychology in con-  
nection to music.

22 by 17 cm.

Estimate € 2000 - € 3000







Lot 248

## A COMPLETE WORK OF SAADI, KOLIYAT SAADI, PERSIA QAJAR, 1235 AH/1819 AD

Persian manuscript on paper, each page with a central panel enclosing 15 lines in nastaliq black script, surrounded by diagonally written scripts, ruled in gilt and blue borders, each chapter with an opening biofolio with a gilt and polychrome decoration. Multiple miniatures painted in gouache colors with different scenes of typical Qajar era.

In Qajar lacquer binding decorated with dense design of flowers.

17 by 26 cm.

This book contains different articles or chapters of al-Saadi work.

1- The Gulistan: prose written, means 'the rose garden' and the text is divided into eight chapters called babs ('gates') corresponding to the eight gates to the garden of paradise. It is a moralistic and anecdotal work mostly written in hikayats (short prose vignettes) combined with verse. These are light and humorous in tone, particularly in comparison to his earlier work, the Bustan. The poet writes in the Gulistan's epilogue that his aim was to deliver advice in palatable form.

2- The Bustan: contains the fruits of Saadi's long experience and his judgements upon life, and is illustrated by a vast collection of anecdotes. It includes accounts of Saadi's travels and his analysis of human psychology. He often mentions his accounts with fervour and advice similar to Aesop's fables. The book has ten chapters regarding the issues of ethics and training; namely, justice, mercy, love, humility, contentment, devotions, education, gratitude, repentance, and praying.

3- Persian Poetry



## CATALOGUE NOTE

Abu-Muhammad Muslih al-Din bin Abdallah Shirazi, better known by his pen name Saadi, was a major Persian poet and prose writer of the medieval period. He is recognized for the quality of his writings and for the depth of his social and moral thoughts. Saadi is widely recognized as one of the greatest poets of the classical literary tradition, earning him the nickname "Master of Speech" among Persian scholars.

Estimate € 8000 - € 12.000







Lot 249

## MUKHTASAR OF KHALIL, NORTH AFRICA 19TH CENTURY

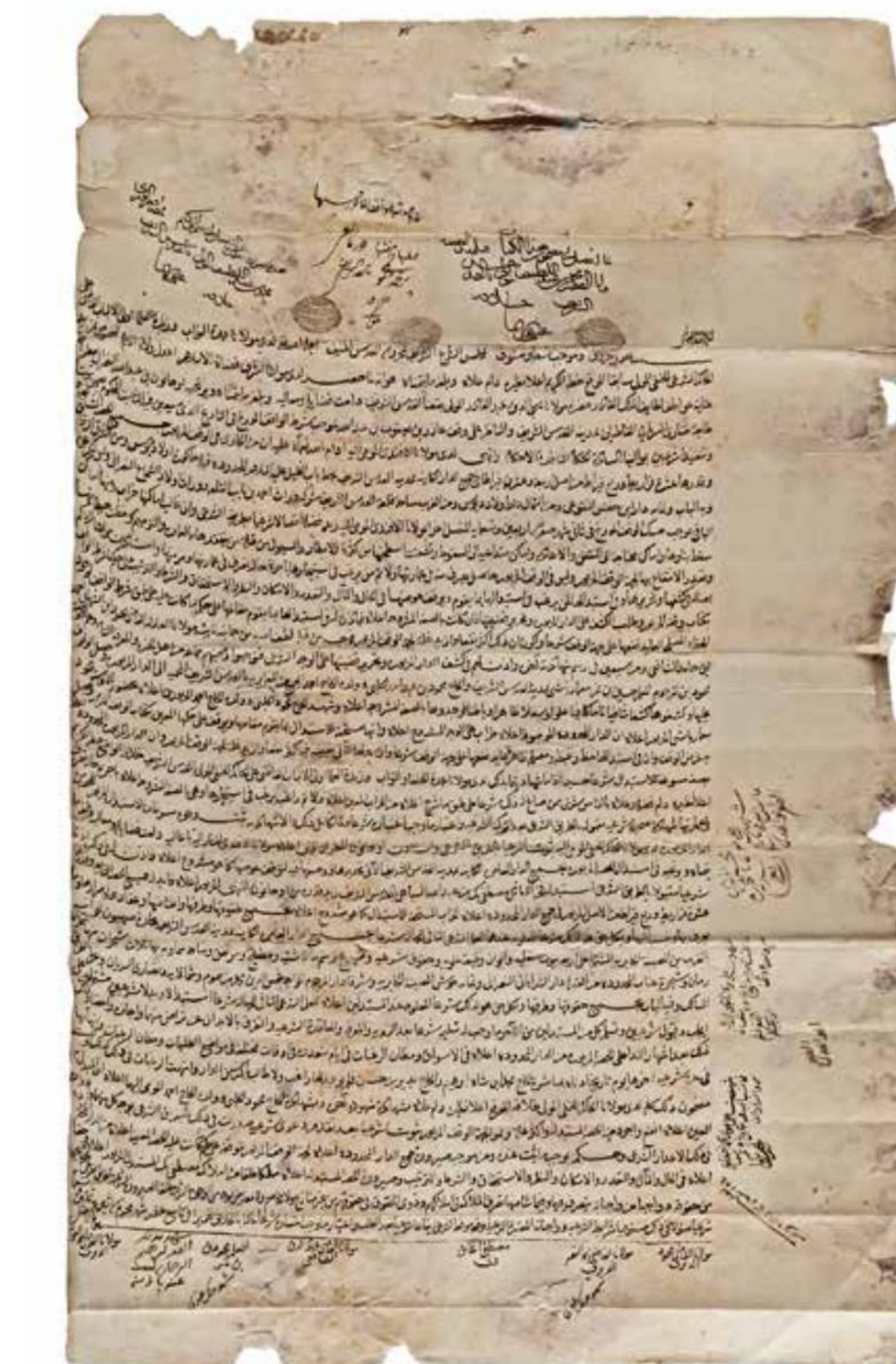
Arabic manuscript on paper, 22 lines to each page, written in brown Maghribi script, catchwords and titles is red ink, occasional marginal notes.

In deep red Morocco binding.

Khalil ibn Ishaq al-Jundi (died c. 1365), also known as Sidi Khalil, was an Egyptian jurisprudent in Maliki Islamic law who taught in Medina and Cairo. His Mukhtasar, known as the “Mukhtasar of Khalil”, is considered an epitome of sharia law according to the Maliki madhhab (school), and is regarded as the most authoritative legal manual by North and West African Muslims.

16 by 21 cm

Estimate € 600 - € 800



Lot 250

## WAQFIYYAH SCROLL, A LARGE AND DETAILED LEGAL DOCUMENT, OTTOMAN JERUSALEM DATED 982 AH/1574 AD

Arabic manuscript on paper, a single paper with 38 ll. written in black naskh script, dated 19 Muharram 982 AH.

Statements and seals.

A large detailed legal document giving details of property transactions in Jerusalem, prepared and supervised by qadi al-qudat the chief judge of Jerusalem Muhi al-Din Abdul-Kader. Attested by several judges at several places.

27 by 43 cm.

Estimate € 1000 - € 1200



Lot 251

## A PHARMACEUTICAL COMPOUNDING OF SEXUAL MEDICINE (FI AL-BAH), TWO ARABIC THESIS AND PERSIAN ANNOTATIONS ON MEDICINE IN ONE BINDING DATED 20 SHAWWAL 896 AH/8 AUGUST 1491 AD

Arabic manuscript on paper of 19 leaves with 18 lines to each page, in naskh script with black and red ink.

1. A short thesis on Medicine, Arabic, 8 pages (page 6-14)
2. Risalah fi tarkib adwiyah al-bah (A thesis on Pharmaceutical compounding of sexual medicines), 24 pages (page 14-38).
3. Annotations on medicine, Persian, 5 pages (page 1-5).

18 by 14 cm.

## CATALOGUE NOTE

Avicenna (980 – June 1037) was a Persian polymath who is regarded as one of the most significant physicians, astronomers, thinkers and writers of the Islamic Golden Age, and the father of early modern medicine.

His most famous works are The Book of Healing, a philosophical and scientific encyclopaedia, and The Canon of Medicine, a medical encyclopaedia, which became a standard medical text at many medieval universities and remained in use as late as 1650.

Estimate € 4000 - € 6000





Lot 252

# AN ILLUMINATED QURAN, YEMEN, BY AHMED QASEM IBN ISMAIL IN 1035 AH/1626 AD

Arabic manuscript on paper, complete Quran, 10 lines to each page, written in large black naskh script, catchwords in large script, diacritics and vowels in red ink, ruled in polychrome borders, surah headings in red ink, gold verse markers pointed in orange dots, occasional marginal commentary notes, two opening biofolia with gilt and polychrome decoration framing 7 lines in clouds reserved on a gold striking ground. The last pages with Due al-Khatm, dedications and signed by "written by Muhammed ibn Ahmed Qasim Ibn Ismail in Thula Yemen, dated 26 Dhu al-Hijja 1035 AH ( August 1626 AD)."

In original morocco leather binding with flap.

Text: 14 by 25 cm.

Folio: 25 by 34 cm.

Estimate € 40.000 - € 60.000



Lot 253

# A QURAN SECTION, 14TH-15TH CENTURY

Comprising the 4th and 5th juz', Arabic manuscript on paper, 36 leaves, each folio with 11 lines of elegant black naskh script, surah headings in gold thuluth script outlined in black, Basmallah in white Kufic script, gold and polychrome rosette verse markers outlined in black and pointed by blue dots, ruled in blue and gold borders, tajwid in red, occasional marginal floral motifs indicating the 'Juz, Hizb, Aushr and Khums', colophon of each surah with gilt and blue decoration, in black morocco binding with gilded decoration.

Text: 14.5 by 22 cm.

Folio: 23 by 31.5 cm.

Estimate € 8000 - € 12.000





Lot 255

**AL-SHEIKH JALAL AL-DIN SUYUTI,  
AL-BAHJAH ALMURDIAH FI SHARH  
AL-ALFIYYAH, COPIED 18TH CENTURY**

A manual on Arabic grammar.  
Arabic manuscript on paper, with 20 lines to each page and written in black naskh script, with occasional marginal commentaries, with black leather binding.

A book on grammar in which Al-Suyuti explains the Alfiya of Ibn Malik, the famous Alfiyyah in the science of grammar. Alfiyya Ibn Malik, also called “Khulasat- The Conclusion” is a poetic text composed by Imam Muhammad bin Abdullah bin Malik Al-Tai Al-Jiani, one of the most important grammatical and linguistic systems, due to the attention it received from scholars and writers who comment on it, with explanations and footnotes.  
15 by 23 cm.

Estimate € 800 - € 1200

Lot 254

**AN ILLUMINATED MINIATURE OCTAGONAL QURAN WRITTEN BY MUHAMMED AL-KHALAWI, TURKEY DATED 1213 AH/1798 AD**

A complete Quran, Arabic manuscript on paper, 217ff. with 3 fly-leaves, 19 lines to the page written in minute naskhi script in black ink with a black and gilt border, one illuminated double-page frontispiece in colors and gold containing two miniature of Al-Masjid al-Haram and Al-Masjid Al-Nabawi , a second double-page with striking blue and gilt decoration framing 7 lines, surah headings in red, some waterstaining mostly restricted to outer margins, dark brown binding with covers painted with floral sprays in gold, leather outer case.  
Manuscript: 5.5 by 5.5 cm.  
Case: 7.8 by 7.8 cm.

Estimate € 1500 - € 2000



Lot 256

**AN OTTOMAN ILLUMINATED MINIATURE OCTAGONAL DALA'IL AL-KHAYRAT COPIED BY MUSTAFA AL-HAFEZ RUSDI, DATED 1231 AH/1815 AD**

Arabic manuscript on paper depicting prayers in honor of the Prophet Muhammad, each folio with 10 lines, written in elegant black naskh script, with gold verse markers, some words picked out in red, text within gold and black rules. Two opening pages with gilt and polychrome decoration enclosing the title ‘Dala’il Al-Khayrat’, with numerous illuminated headpieces in gold and polychrome, including two original diagrams of the Holy Sites of Mecca and Medina.

This finely-illuminated manuscript is a collection of prayers, it opens with two detailed illustrations Mecca and Medina with Al-Masjid AL-Haram and Al-Masjid AL-Nabawi, followed by diagrams of the Names of the Lord of the Worlds (Rab al-’alamin), Names of the Prophet, two detailed views of Kabaa and al-Rawda al-Sharifa, Alam or flag of the prophet, Mihrab of the Prophet Muhammad, Tuba tree, different items used by the prophet, names of the companions. The last with signed “written by Mustafa al-Hafez Rusdi, dated 1231 AH”.  
5 by 5 cm.

Estimate € 1500 - € 2000



Lot 257

**A GENEALOGY IN MAGHRIBI SCRIPT, NORTH AFRICA, MOROCCO, DATED 1120 AH/1708 AD**

Arabic manuscript on vellum, 35 lines written in black Maghribi script, catchwords in gilt ink outlined in black, gold verse rosette markers outlined in black and pointed in red, interlinear borders decorated with gilt floral leafy sprays on a blue ground, the margins decorated to the sides with red floral motifs and with a gilt and striking blue decoration at the top. 49 by 95 cm.

CATALOGUE NOTE  
This manuscript outlined the genealogy of a certain Said ibn Abdul-Rahman ibn Jafar Omar. His line is traced through Hasan ibn Ali ibn Abi Talib and Fatimah, daughter of the Prophet Muhammad. Dated on Jumadah I 1120 AH (Juli 1708 AD).

Estimate € 2000 - € 3000





Lot 258

# AL-JAZULI, DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR, OTTOMAN TURKEY, 19TH CENTURY

Arabic manuscript on paper, 13 lines to the page, the upper and lower line in large blue thuluth script, the middle line in large gold thuluth script, two columns of each 5 lines in smaller black naskh script, gold verse markers, inner margins ruled in gold, catchwords, out borders in orange and green ink, significant words and phrases picked out in red ink, one illuminated headpiece in colours and gold, one further smaller illuminated heading, double-page illuminations in gold of the grave of Prophet Muhammad and the Minbar of Medina.

In leather morocco binding with stamped gilt floral decoration.

7.5 by 12 cm.

11.5 by 17 cm.

Estimate € 3000 - € 5000



Lot 259

# A TIMURID QURAN JUZ, PERSIA, 14TH-15TH CENTURY

Arabic manuscript on paper, with later added interlinear Persian translation, 45 leaves with 2 fly-leaves, 9 lines to each page in elegant black muhaqqaq script within a gilt and polychrome borders. Surah heading in gold thuluth outlined in black within a cartouche, opening biofolio with striking blue and gilt decoration. Gold verse markers outlined in black and pointed in blue dots, gilt occasional marginal.

"Hizb, Aushr and Juz" markers.

In light morocco binding stamped decorated with floral motifs.

Inscriptions: surah Al-Imran with 200 verses.

Text: 15 by 21 cm.

Folio: 24 by 31 cm.

Estimate € 8000 - € 12.000





Lot 260

# AL-JAZULI, DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR, NORTH AFRICA, 18TH CENTURY

Arabic manuscript on cream-coloured paper, 7 lines to the page written in clear large maghribi script, significant words picked out in red and green, margins ruled in red ink, headings in black angular kufic script within a decorated panel, diacritics in red ink. First and last page with polychrome decoration. In deep red leather with stamped a central medallion and cornerpieces of gilt leather onlay with flap. 18.5 by 19 cm.

## CATALOGUE NOTE

Dala'il al-Khayrat reflect the spontaneous composition of salawat, the blessings and praise upon the Prophet, composed directly from the heart of a prominent Sufi master, Imam Al-Jazuli (died 1465). The composition has become an important prayer book in its native land, Morocco, which has also spread across the breadth of the Islamic lands. Today, Dala'il al-Khayrat is celebrated as the most acclaimed source on the salawat upon the Prophet Mohammad. Dala'il al-Khayrat has for centuries inspired calligraphers, illuminators and painters of court ateliers in producing sumptuous prayer manuscripts, which reflect the distinctive designs of various Islamic dynasties. These manuscripts uncover the story behind the text appreciation by patrons and calligraphers, and to bring to light the skills as well as the techniques of the craftsmen. The tradition of reciting the salawat of Dala'il al-Khayrat in public and private gatherings continues until today.

Estimate € 8000 - € 12.000



Lot 261

# A KASHMIRI QURAN, KASHMIR 18TH-EARLY 19TH CENTURY

Arabic manuscript on paper, 592 leaves, each folio with 11 lines of black naskh script written on a cream coloured ground, each line within double black-ruled gold division, gold roundel verse markers outlined in black ink, titles in white thuluth script on gold ground within cartouche, text within polychrome and gold rules and stylized with flower scrolls, gold roundel marginal markers indicating "nisf, juz", two opening bifolia with gold and polychrome illuminated margins, multiple other pages throughout the Quran are similarly illuminated.

In deep red morocco leather bidding with gilt floral decoration.

Text panel: 9 by 14 cm.

Folio: 12 by 18 cm.

Estimate € 10.000 - € 14.000





Lot 262

# A MYSTICAL TREATISE : SIMURGH'S SHRILL CRY, PERSIA EARLY 18TH CENTURY

Arabic and Persian manuscript on paper, 22 leaves, each page with 11 lines, written in Arabic naskh script and Persian nasta'liq script, ruled in gold border. Titlers and important words picked out in gold colour.

The book contains different articles :

1-Safire simurgh/ Simurgh's shrill cry: A philosophical allegorie and mystical treatise by Shihab ad-Din Yahya ibn Habash Suhrawardi, known as Sohrevardi. A Persian philosopher and founder of the Persian school of Illuminationism, an important school in Islamic philosophy.

2-Poetry/ Quatrains by Afdal al-Din Kashani known as Baba Afzal, a Persian poet and philosopher, is considered one of the three greatset masters of the rob'a'i ( quatrains), while in philosophical prose only Suhrawardi stands on the same level.

3- Abu Jafar al-Mansur's will to his son al-Mahdi  
Different ownership statements and seals of 1204AH/ 1255AH.  
Text: 6 by 11,5 cm

Estimate € 2000 - € 3000

Lot 263

# DALA'IL AL-KHAYRAT, NORTH AFRICA, 18TH CENTURY

Arabic manuscript on paper, each page with 8 ll. written in black Maghribi script, titles and important words picked out in red and blue, the chapter headings and certain words in polychrome colors, double-page illuminations of the grave of Prophet Muhammad and the Minbar of Medina, prayers in praise of the Prophet with extra added praising poems of the prophet.

In brown leather binding with gilt high-lights and cover flaps.

10 by 11 cm.

Estimate € 1200 - € 1500



Lot 264

# SAHIH AL-AKHBAR, 18TH CENTURY

Sahih Al-Akhabr in the lineage of the good fatimid masters

Arabic manuscript on paper, 146ff. with 25ll. to each page written in black ink in beautiful Naskh script, within a red border, in brown gilded leather.

23.5 by 4.5 cm.

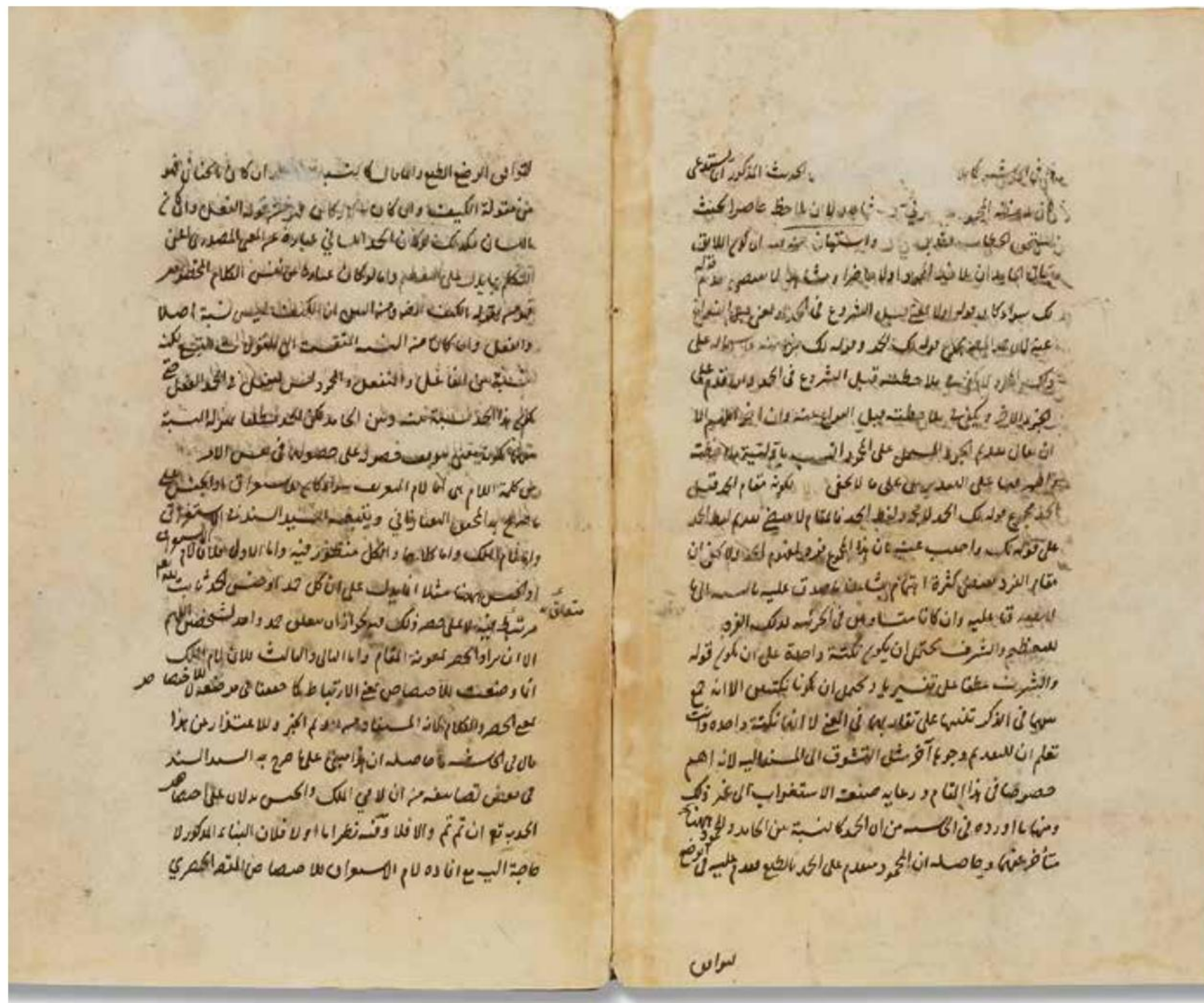
This book is a valuable reference for researchers of historical sciences in particular, archaeology, geography, and most of the disciplines of human sciences in general, focuses on some important historical topics that occupy the interest of historians and researchers of history from various intellectual trends.

Siraj al-Din al-Makhzumi al-Rifa'i (793 - 885 AH /1391 -1480 AD) is an exegete, hadith, and nasabah genealogical scholar, known as the Sheikh of Islam in the Levant in his time, a Sufi influenced by Ibn Arabi.

Estimate € 1000 - € 1500







Lot 265

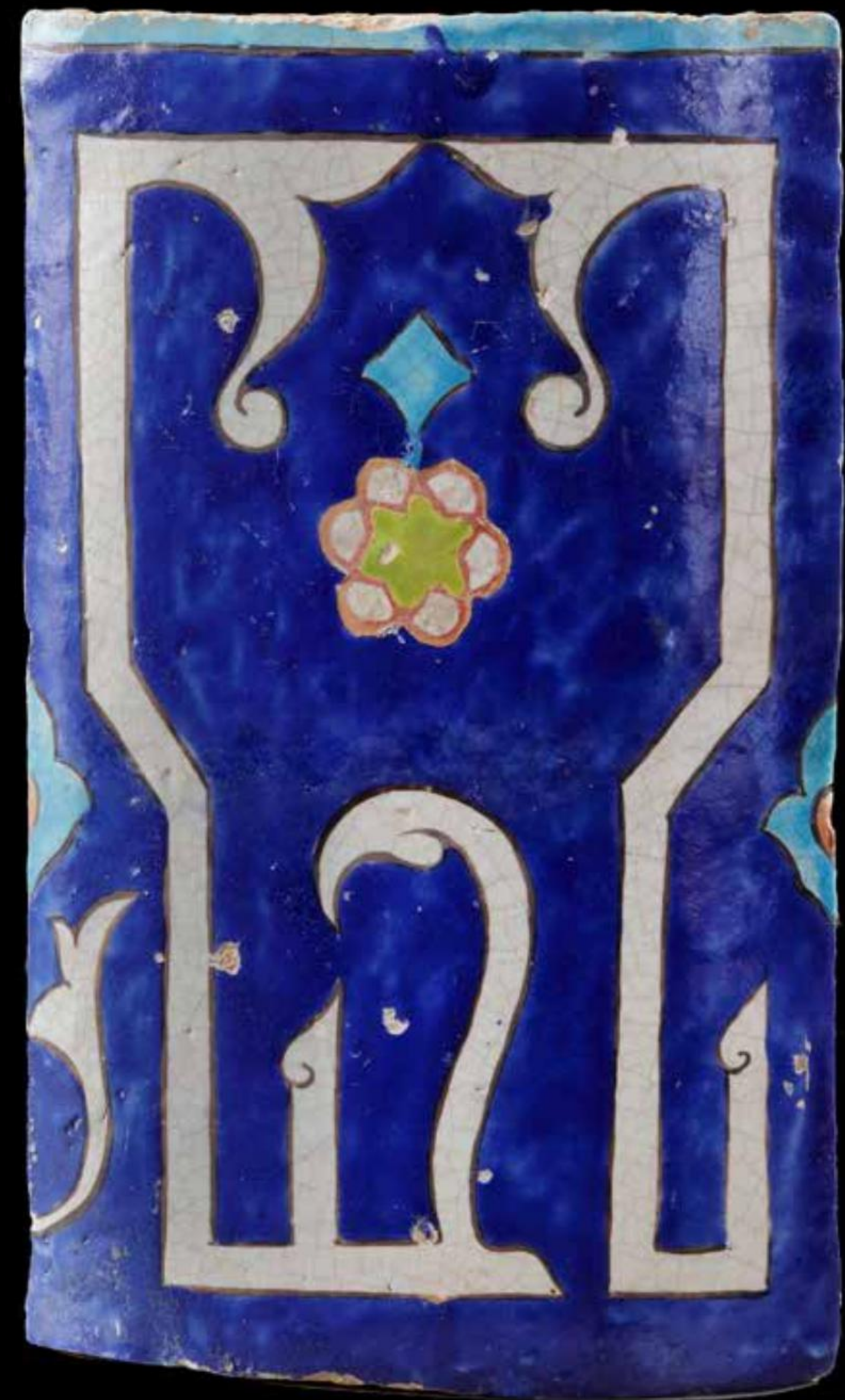
MIR ABUL FATAH IBN MIRZA MAKHDOOM AL-HUSAINI (D.974AH/ 1566AD), A TREATISE ON MATTERS CONCERNING THE HAJJ, COPIED 1040AH/1630AD

Arabic manuscript on paper, 36ff. with 21ll. to each page written in small neat naskh script, titles and important words picked out in red ink, occasional marginal notes, with ownership statements.  
12 by 18.5 cm

Author: Mirza Abul Fattah, a scholar, theologian, fundamentalist lawyer and interpreter, one of the tribes of Sayyid al-Sharif al-Jurjani. He was highly respected by the Safavid Sultan Shah Tahmasb, wrote one of the books: a book explaining the verses of the rulings in Persian, which he called "Shahi Tafsir". He composed it by order of the Sultan.

In this brief the author discusses the rulings of the Hajj according to the Imami school and opposes the major Imams of the sunni school of the Islam such as Abu Hanifa, Al-Maliki and AL-Shafi'i

Estimate € 4000 - € 6000



Lot 266

A TIMURID CALLIGRAPHIC POTTERY TILE, CENTRAL ASIA OR EASTERN PERSIA, 14TH-15TH CENTURY

Of rectangular form, decorated in blue, turquoise, brick-red, black and white, outlined with a section of a calligraphic inscription in white on a blue ground under a turquoise border.  
39 by 23 cm.

Inscriptions:

In white colour, angular Kufic script of the words "Ya Hannan", ( Very Giver, Very Compassionate).

On this tile, the white inscription does somewhat resemble a white swan swimming in cobalt blue water.

The inscription 'Ya Hannan' is probably part of the common pious phrase 'Ya Hannan, Yan Mannan', found on architecture. The form of the tile, circular on the inside means that this particular tile is most likely from a funerary monument or religious building (Mosque Minaret or inside pillar).

Estimate € 8000 - € 12.000





Lot 267

# AN OTTOMAN COTTON TALISMANIC SHIRT (JAMA), 18TH CENTURY

A shirt (jama) covered with text written in thuluth, square Kufic and naskh scripts, in assorted colors, roundels and cartouches. The inscriptions include quotations from the Quran, invocations to Allah, attributes of Allah and prayers, beautiful names of Allah.

To the front side:

Two squares enclosing a view of al-Masjid al-Haram in Mecca and al-Masjid al-Nabawi in Medina, surrounded by Kalimaat al-Tawhid in black square kufic script and v.1-v.9 from surah az-zukhruf in thuluth script.

Two squares of Kalimaat al-Tawhid surrounded v.9-v.11 from surah az-Zukhruf, flanking on both sides Quran verses in small naskh script forming a view of al-Kabaa.

Two squares enclosing surah an-Nas and al-Falaq, surrounded by v.13-v.19 from surah az-Zukhruf, flanking on both sides Quran verse forming a view of al-Masjid al-Nabawi.

The right and left sleeve with small panels enclosing 'Allah, Muhammed' in square Kufic script, further stylized with the Beautiful names of Allah and Muhammed.

68



To the back side:

Two squares of Kalimaat al-Tawhid surrounded v.18-v.22 from surah az-Zukhruf, flanking on both sides Quran verses in small naskh script forming a gate in al-Masjid al-Haram.

A central roundel enclosing Ayat al-Kursi surrounded by v.23-v.24 from surah az-Zukhruf, flanked on both sides with Quran verses in small naskh script forming Maqam Ibrahim and the Mihrab of al-Masjid al-Nabawi.

Two squares enclosing surah an-Nas and al-Falaq, surrounded by v.25-v.31 from surah az-Zukhruf

Further stylized with Kalimaat al-Tawhid, Beautiful names of Allah, Quran verses and prayers in different scripts and colours.

Estimate € 8000 - € 12.000







AN OTTOMAN ILLUMINATED HAJJ SCROLL, WRITTEN BY ABDUL-ALAH BIN HUSSAIN IN 1287 AH/1873 AD

Arabic manuscript on cloth, with Mecca and Medina drawings, prayers and Quran verses. A Single cloth scroll divided into different main divisions with thuluth, naskh and Kufic script in black, blue and gilt colours.

24 by 330 cm.

Comprising:

Starting with Kalimaat al-Tawhid in white thuluth script within a cartouche

(1) The words "Allah and Muahhamad" in kufic intertwined form, surrounded by surah al-Fatiha, surah al-Ikhlās, surah al-Nas and surah al-Falq.

(2) An illustration of al-Masjid al-Haram in Mecca.

(3) A roundel of the 99 Beautiful names of Allah in black and gold thuluth script.

(4) An illustration of the tents in Muna, the mountain of Arafat.

(5) Beautiful names of Allah in large red and black thuluth script.

(6) An illustration of the tents in Muna, the graves of the companions.

(7) The words "Allah, Muhammad and the four Rashidun" intertwined in gold thuluth script, surrounded by roundels with names of the prophet companions.

(8) An illustration of al-Rawda al-Sharifa with Minbar of the prophet.

(9) A hilya of the prophet.

(10) poem in praising the prophet within Kalmiaat al-Tawhid in kufic script.

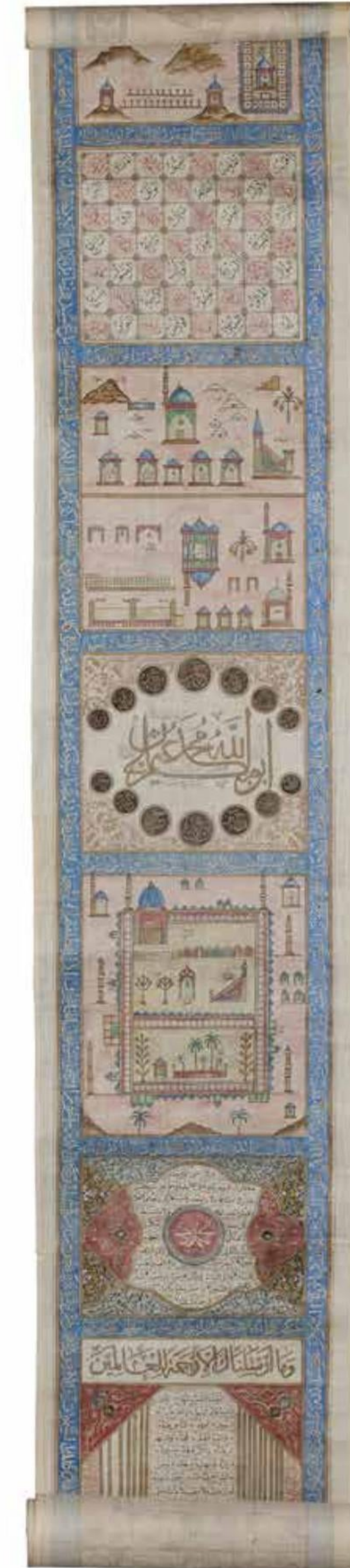
(11) An illustration of the Rock mosque with the graves of some prophets.

(12) Oh Hanna, Oh Mannan in thuluth script with Quran verses.

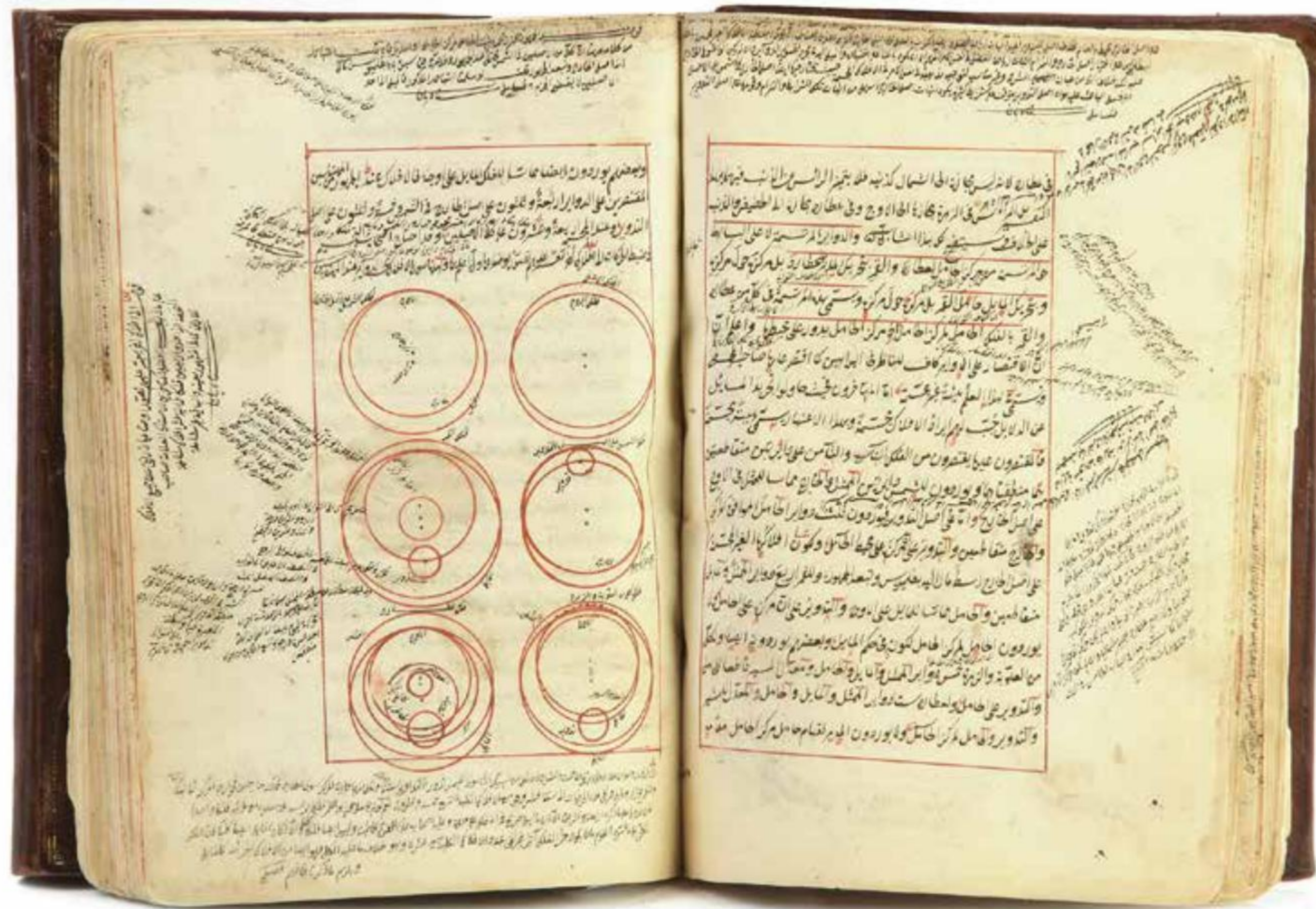
(13) An illustration of al-Minbar, the mountain of Tur etc.

(14) The colophon and final section with some prayers and the name of the calligrapher "Abdul Allah Bin Hussain" in 1287AH.

Estimate € 3000 - € 5000







Lot 269

# SHARH AL-MULKHAS FI AL-HAY'A' OF AL-JAGHMINI, DATED END OF SHAWWAL 914 AH/1534 AD

An astronomy copied manuscript 'Share Al-Mulkhas Fi Al-Hay'a' of Al-Jaghmini (a Compendium of the science) by Salah Al-Din Must Ibn Muhammad Ibn Mahmud known as Qadi-Zade-Al-Rumi. Chronicle 814 AH/1412 AD, dated end of Shawwal 914 AH/1534 AD

This version of the treatise was written by the Turkish mathematician and astronomer Mawlana Salah Al-Din Musa Ibn Muhammad Qadi Zada Al-Rumi (765 AH/1364 AD Bursa, Ottoman Empire - 840 AH/1436 AD Samarkand, Timurid Empire), together with another astronomical work, he produced this treatise about Al-Jaghmini (Mahmud ibn Muhammad ibn Umar al-Jaghmini, an Arabic physician, astronomer and author of 'Mulakhas' a work on astronomy completed in 808 AH/1405-6 AD, and seems to have been a commentary on it.

The manuscript contains several possessions, such as by Sheikh Abd al-Aziz bin Sheikh Muhammad al-Rahbi by buying 'I am the poor God Mulla Abd al-Rahman ibn al-Sheikh Muhammad al-Ayyad may God forgive them both'.

His owner also wrote, saying: I owned it by means of legal purchase from its owner, may God protect him, and I am the poor to him, the Most Glorious, like Mulla Abdul Aziz, Sheikh Muhammad Al-Rahbi, may God bless him with His mercy and make him live in his paradise, Amen, on Thursday 26th Safar al-Khair in 1133 AH, with the buyer's seal.

It contains 60 pages in 19 lines each, Nastaliq black ink with its marks, the topics in red ink, in addition to many illustrations, as well as plenty of comments and margins. The binding with brown leather and cupboard cover. 13.5 by 19.5 cm



The Summary Book in the Commission, which is a textbook on astronomy, in which many important topics were mentioned in the sciences of astronomy and geography, and the most important of these topics are: Introduction: It aims to describe the celestial and cosmic bodies to demonstrate the roundness and composition of the simple shapes and their conditions.

The first article: the description of the astronomical bodies and what is related to them, and it contains five chapters:

Part One: Explaining the astronomy of the Sun, and what is related to it. Part Two: On the movements of the comprehensive spheres of the Earth, which have been divided into a movement from the East to the Maghreb, and a movement from the West to the East. Part Three: In the well-known circles, such as the Zodiac and the Equator Circle. Part Four: In the arc which is a piece of the circumference of a circle. Part Five: the planets in their movements, such as the difference in their length and width.

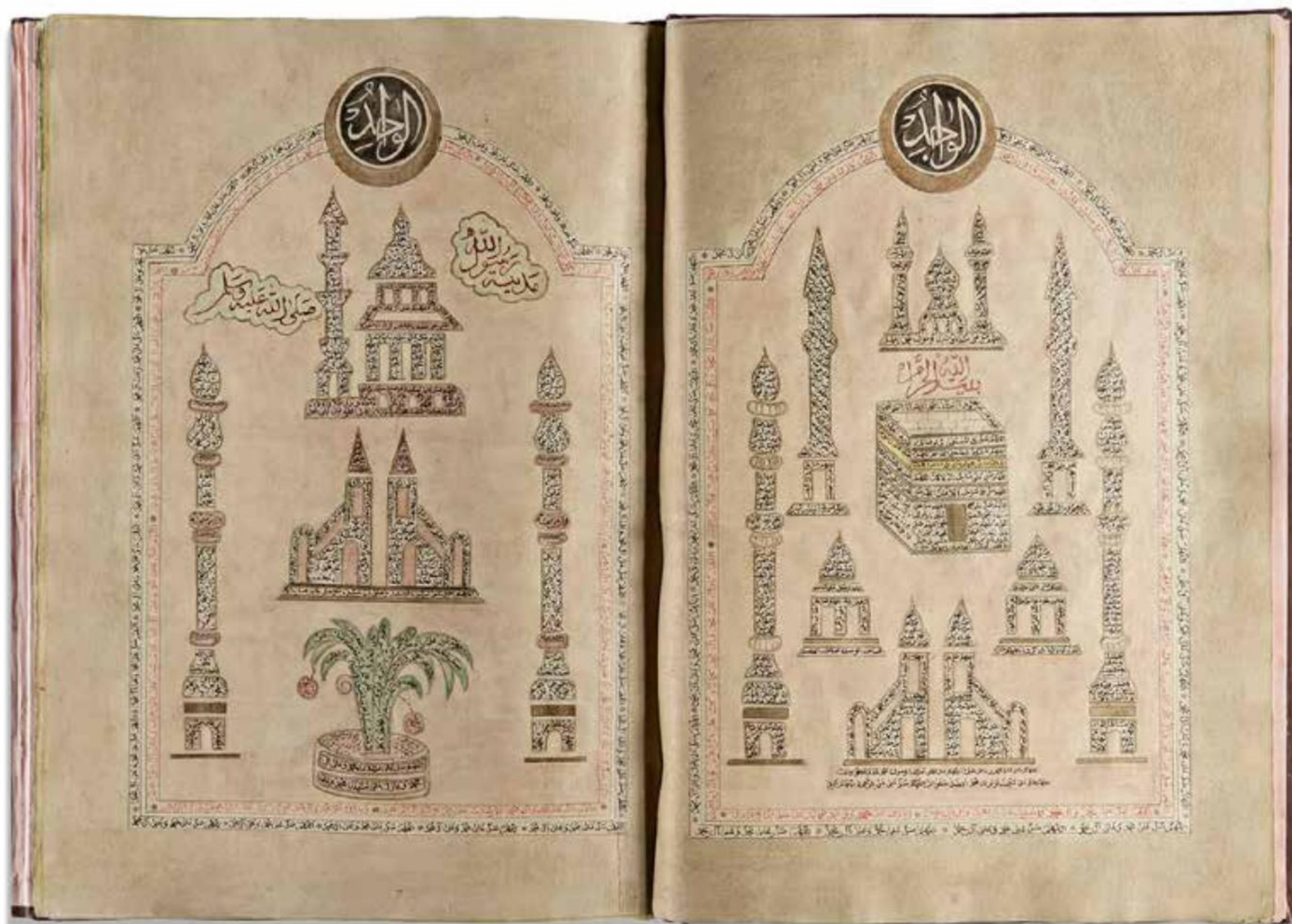
The second article: Conditions of the lower arcs, the explanation of the Earth geography, contains three chapters.

Part One: In describing the inhabited parts of the earth, its width and length, and dividing it into the seven regions.

Part Two: On the Equator Properties.

Estimate € 8000 - € 12.000





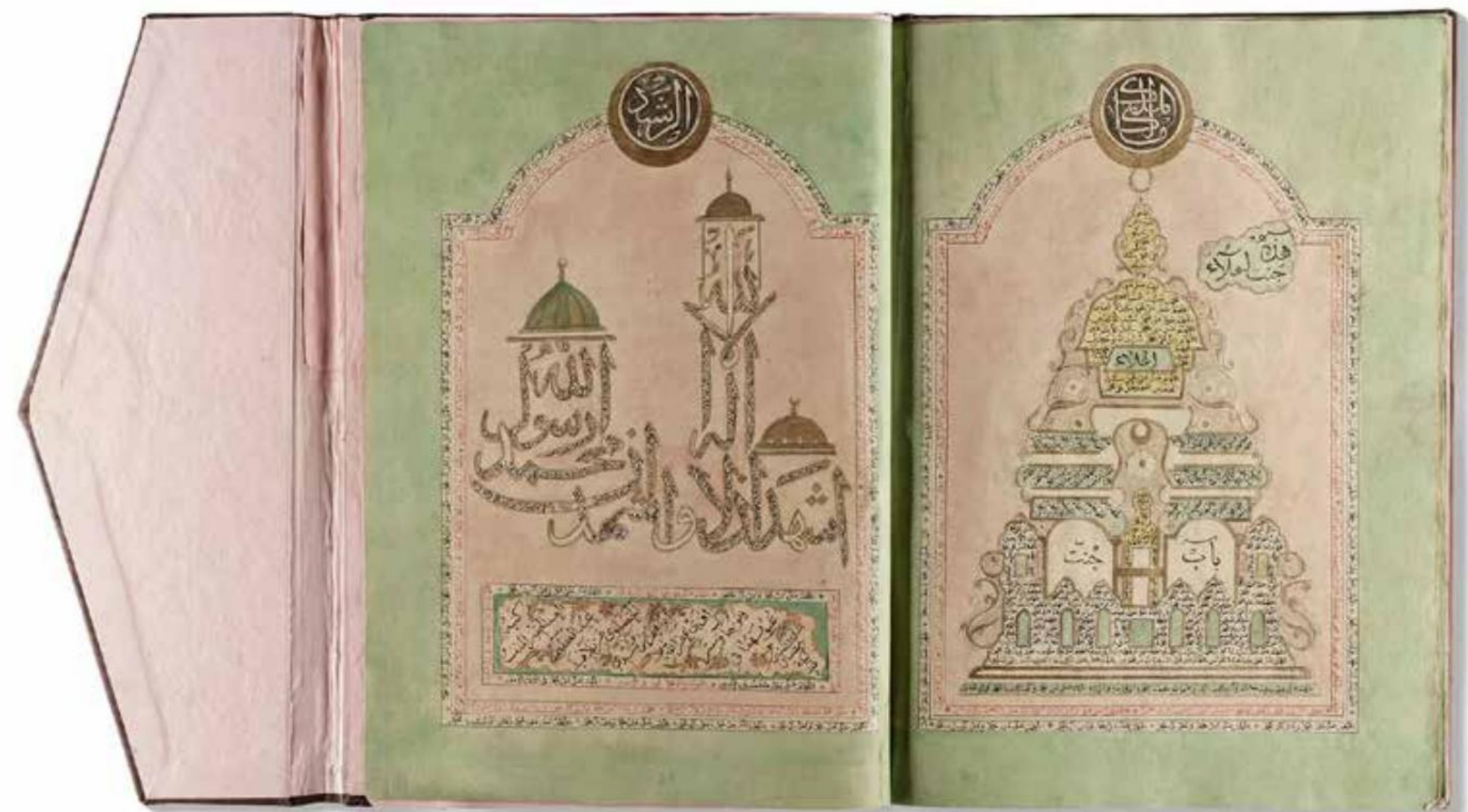
Lot 270

AN OTTOMAN COMPILATION OF PRAYERS, HOLY PLACES AND PROPHETS' ITEMS  
BY ABDU AL-AZIM AL-KHASAWI STUDENT OF THE FAMOUS IBRAHIM RUSDI  
EFENDI IN 1252 AH/1836 AD

Arabic and Ottoman Turkish manuscript on paper, 18 leaves plus 2 fly-leaves, written in elegant naskh, Ruqaa and thuluth script, titles in red and black ink within cartouches, each page with a double border enclosing prayers upon the prophet in red and black ink, a roundel at the top of each page enclosing a Beautiful name of 'Allah' in large white thuluth script, 18 folios illustrated with depictions of Holy places in Mecca, medina, Syria, Quds with different holy items.

In later gilt deep brown leather brown morocco binding with flap.  
23 by 32 cm.

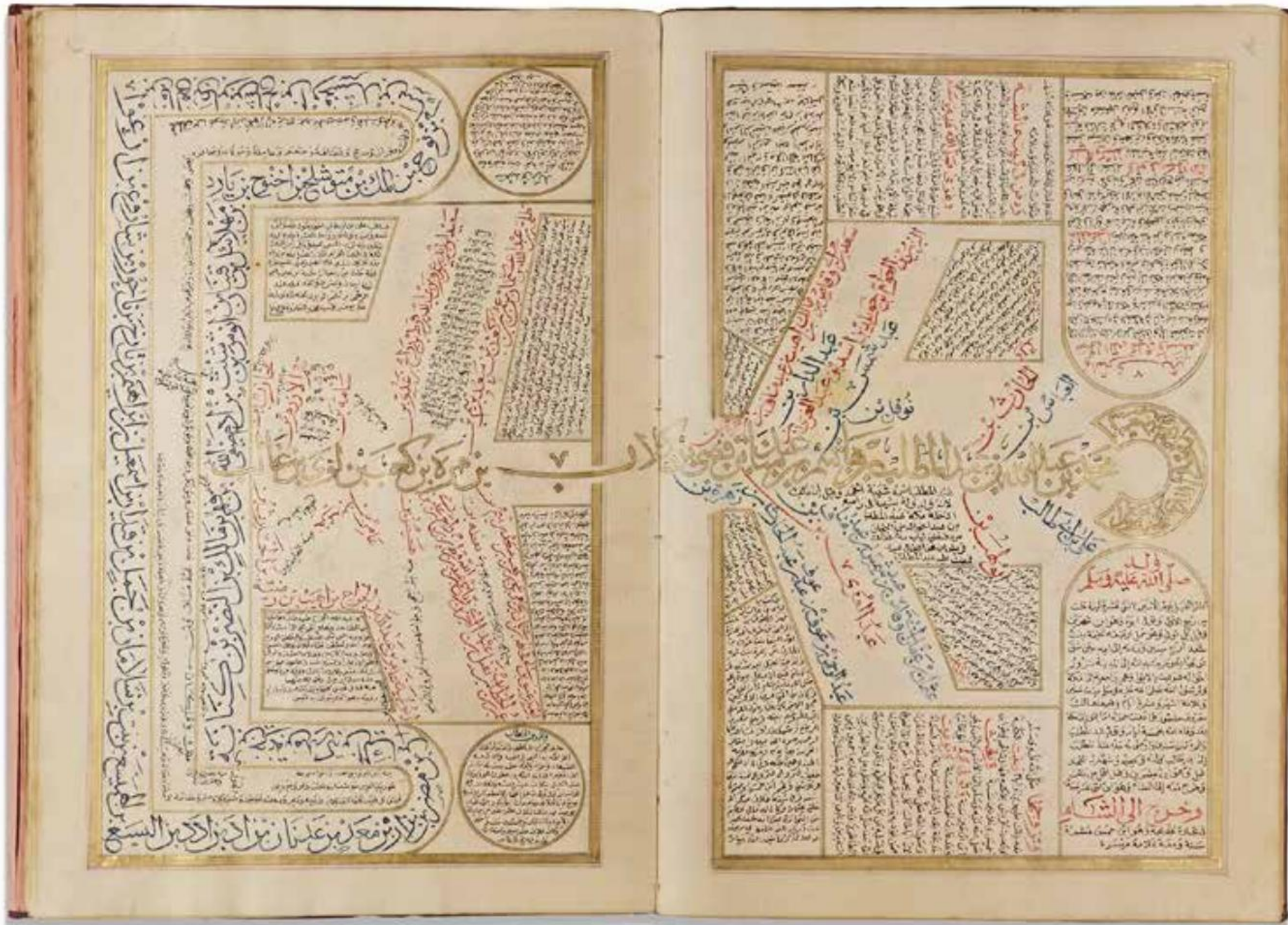
Estimate € 5000 - € 8000



This extensively and lavishly illuminated compilation includes 34 illustrations depicting numerous subjects. These include:

A bifolia with illustration of the holy Quran starting with al-Fatiha, Two intertwined words of "Allah and Muhammed" filled with prayers, the names of Four Rashidun intertwined and filled with prayers, the names of Al-Bayt, two illustrations of al-Masjid al-Haram and al-Masjid al-Nabawi in Mecca and Medina, the dome of the Roc in Quds, the mosque in Damascus, the Mihraab of the prophet, veneration of the Prophet Muhammad through depictions of his hand prints, foot prints, and his Seal of Prophecy, further pages pertaining to the other prophets such as the sword of 'Ali and the seal of the prophet Sulayman and Moses, The mountain of Araft, companions of the Cave, Noah's Ark, and many other different holy places and items, the last page with Kalimaat al-Tawhid in large though script filled with prayers, above a cartouche enclosing "Written by Abdu Al-Azim al-Khasawi student of Ibrahim Rusdi in 1252AH





Lot 271

# AN OTTOMAN MAJMA' AL-ANSAB, A GENEALOGY OF THE PROPHET, EARLY 19TH CENTURY

Arabic manuscript on paper, 10 leaves with 2 fly-leaves, written in 17 lines in elegant naskh and thuluth script, each page written horizontally, vertically and diagonally, titles in large thuluth gilt script outlined in black, catch and important words in red and blue ink, comments in black naskh script, ruled in wide gilt border outlined in black, f1-b with headpiece decorated in gilt and royal blue, gold verse markers pointed by polychrome dots. The first page with the title "This is the honorable family tree of the Prophet Muhammad, Peace be upon Him", written in gilt thuluth script outlined in black within an illuminated roundel, ownership statements in black ink.

In gilt deep red morocco binding, with flap.

23 by 33 cm

Estimate € 5000 - € 8000



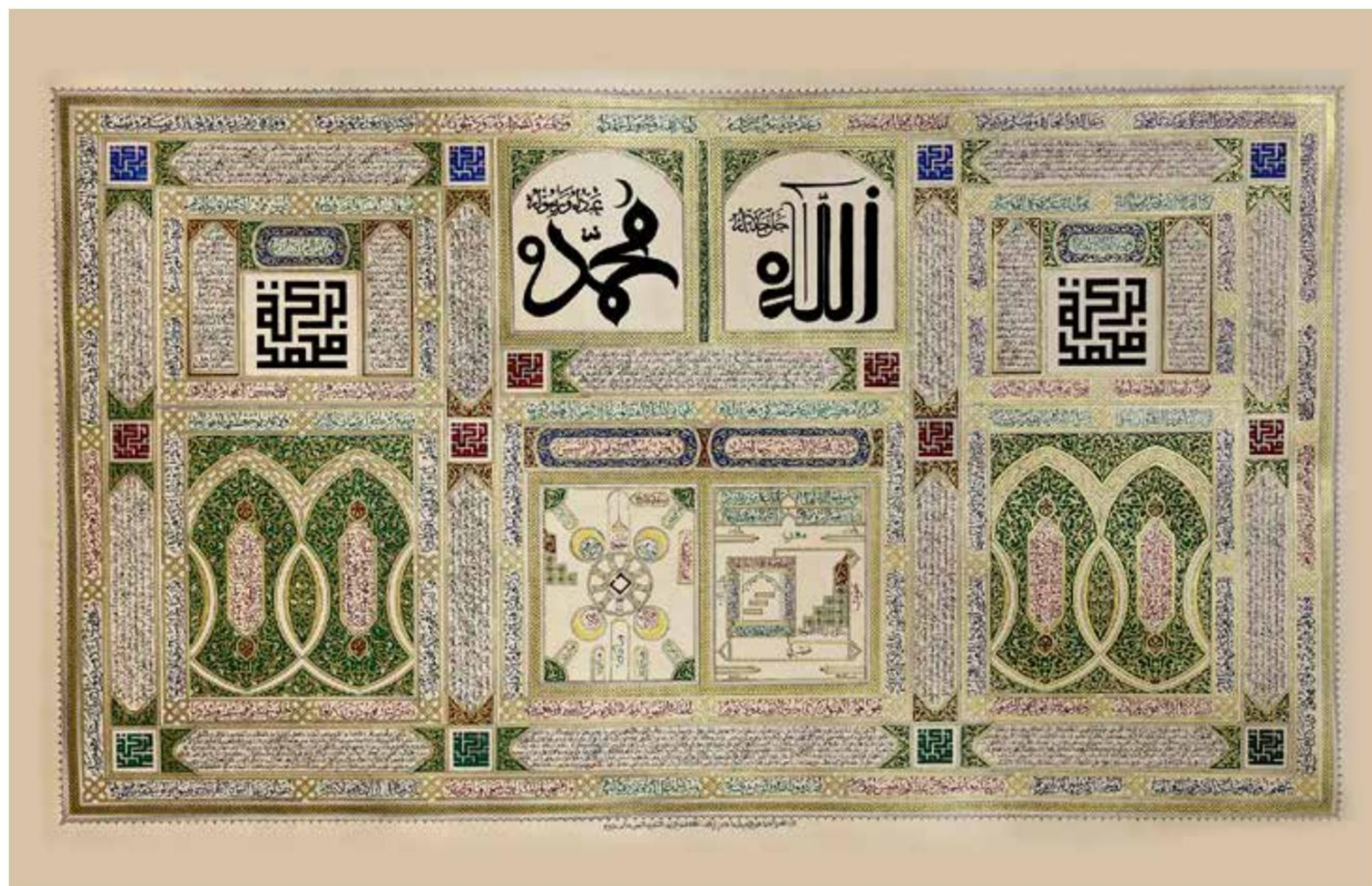
## CATALOGUE NOTE

Ibn 'l Mubarrid (Yusuf ibn Hasan Ibn Abdelhadi), a nickname of his grandfather Ahmad who was named that because of the roughness of his hand, born in Damascus (840-909AH / 1436 -1503AD), taught by many scholars of his time in the Levant and Egypt, and wrote several dictionaries among them in which he mentioned their names in full, died in his home in Salihyah, and was buried in Qasioun.

One of his most famous works is this book "al-Durra al-Mardia Wa al-Shajra al-nabawia, The shining pearl and the tree of the prophet", authored in 881AH/ 1476AD.

This family tree is about the relatives of the Islamic prophet Muhammad as a family member of the family of Hashim and the Qurayshs tribe which is 'Adnani', this tree includes his wives, children, uncles, aunts, cousins, and grandparents.





Lot 272

# A CALLIGRAPHIC PANEL, NORTH AFRICA MOROCCO FEZ, DATED 1444 AH/ 2022 AD

Arabic manuscript on paper, written in black, green, red and blue ink, in Kufic and Maghribi scripts. Two central views of al-Masjid al-Haram and al-Rawda al-Sharifa, two squares enclosing the words 'Allah and Muhammad' in black Maghribi script, two inscriptions of 'Muhammad is blessing' in kufic script, different prayers in Maghribi scripts, poems in praise of the prophet, Ayat al-Kursi, written by Abdul-Rahim Aujakha in Fez 1444 AH. 63 by 96 cm.

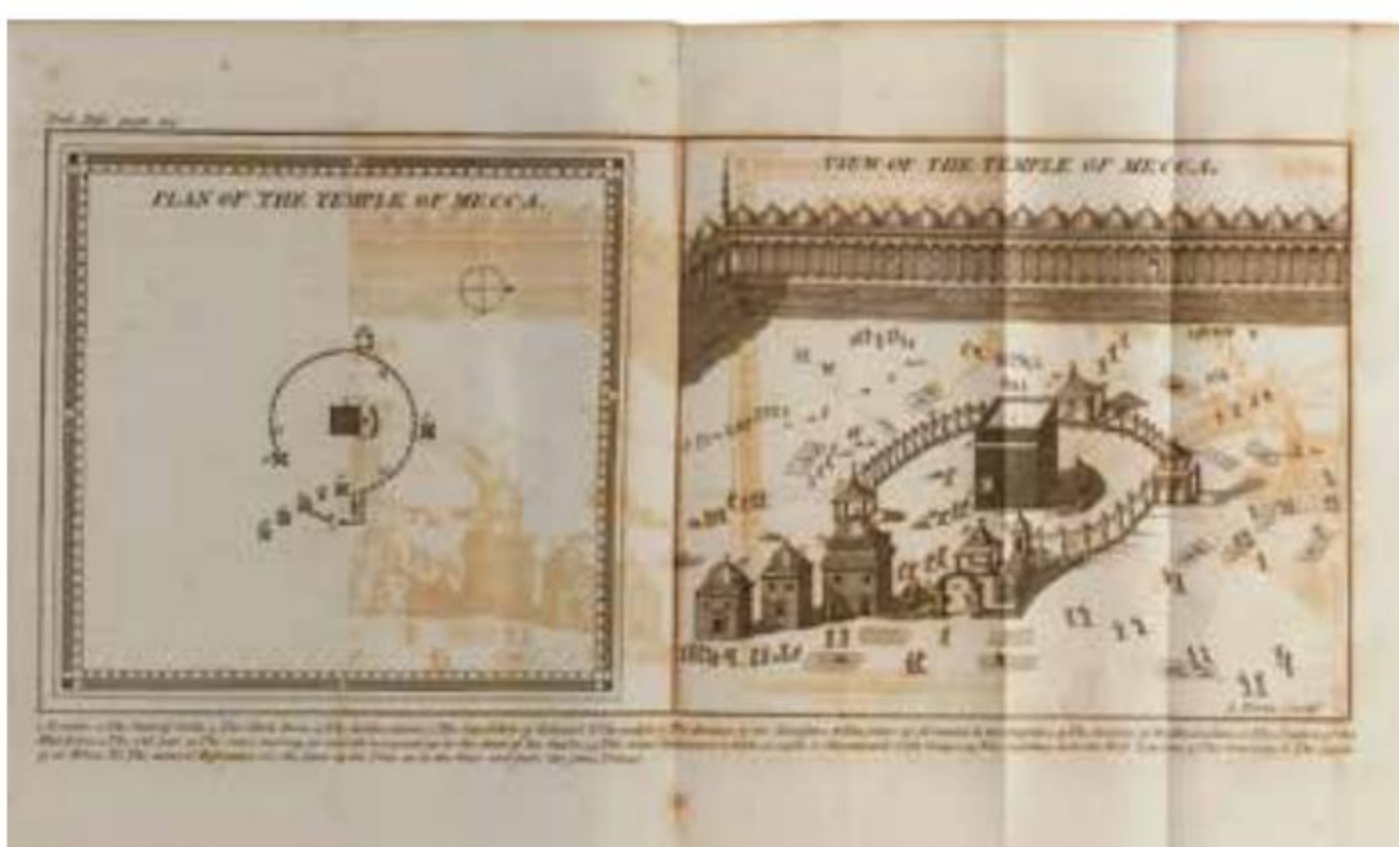
Estimate € 1000 - € 1400

Lot 273

# A COMPLETE 'THE KORAN' COMMONLY CALLED THE ALCORAN OF MOHAMMED

Two volumes, 'new edition', folding plan of Mecca, 3 further tables (2 folding), offsetting, translated by George Sale, bookplate to front pastedown, contemporary calf gilt, loss to spine of vol. I, 8vo, for J. Walker et al., 1812.

Estimate € 400 - € 600



Lot 274

# A LARGE MAMLUK REVIVAL SILVER AND COPPER INLAID BRASS TRAY DEPICTING THE MAHMAL PROCESSION TO MECCA, SYRIA, 19TH CENTURY

A brass tray of rectangular form, profusely inlaid, the central field depicting the Mahmal procession, the border containing cartouches enclosing inscriptions in thuluth script of Ayat Al-Kursi v. 255 from surah Al-Baqara with interspersed roundels containing bands enclosing kalimaat al-awhid.

The tray is decorated with a scene representing the procession of the mahmal, most probably after leaving Damascus as it is clear that the caravan is accompanied by Bedouin tribes for their good knowledge of the desert routes and protection against thugs and other tribes. The mahmal is borne by a richly caparisoned camel. It is preceded by an official holding a flag bearing the Ottoman star-and-crescent motif, and followed by another riding a similarly caparisoned camel and carrying a banner (bayraq). Behind him is a group of religious figures wearing distinctive hats. Around them are groups of soldiers riding camels or on horseback, three musicians and some pilgrims, as well as spectators and well-wishers. In the background is Amir al-hajj "commander of the pilgrimage" with other officials. 74 by 54 cm.

The mahmal was the ceremonial palanquin carried on a camel, which was the centre of the pilgrim caravan, and was the symbol of authority of the sultan over the holy places. Its origins are uncertain: it might hark back to the tradition of a palanquin carrying a high-ranking female accompanying military campaigns for encouragement, a role the Prophet's wife was said to have had. The first sultan known to send the mahmal was Baybars (AD 1260-77). Following the Ottoman conquest of Egypt in 1517, the Ottomans also sent a mahmal from Damascus, as did the Yemenis on occasion. After the pilgrimage, the mahmal did not stay in Mecca, but was taken back to Cairo.

Estimate € 3000 - € 5000





Lot 275

# AN OTTOMAN LAMPAS-WEAVE TUNIC MADE FROM A CENOTAPH COVER, TURKEY, LATE 19TH CENTURY

An Ottoman shirt made from the inner kiswa, with an inscribed weave in cream color over a deep red silk ground. Embellished with a prominent inscription within a broad border in thuluth script of praise of the prophet 'Prayer and peace be upon you, O Messenger of Allah'. Below with a narrow band containing prayers for the four Rashidun Caliphs Abu Bakr, 'Umar, 'Uthman and 'Ali as well as for the companions of the Prophet. Alternating with a narrow band enclosing 'O Allah, bless the Prophet Muhammad, the Seal of Prophets and Messengers'.

Length: 87 cm.

Sleeve to sleeve: 114 cm.

## CATALOGUE NOTE

During the Ottoman dynasty's rule over Medina (1517–1916), luxuriously woven silk textiles adorned with Qur'anic inscriptions such as the present example were sent to the sacred cities of Mecca and Medina to be used as covers and adornments that were replaced annually.

As these were considered to have been instilled with the holiness of the site, they were often redistributed to pilgrims and took on different shapes and functions. For example, a set of fragments from a similar textile, now in the Textile Museum, Washington D.C. (inv. no. TM 3.158a) were probably used as a vest; similarly the present shirt probably acquired a talismanic significance due to the past associations of the textile with which it was made.

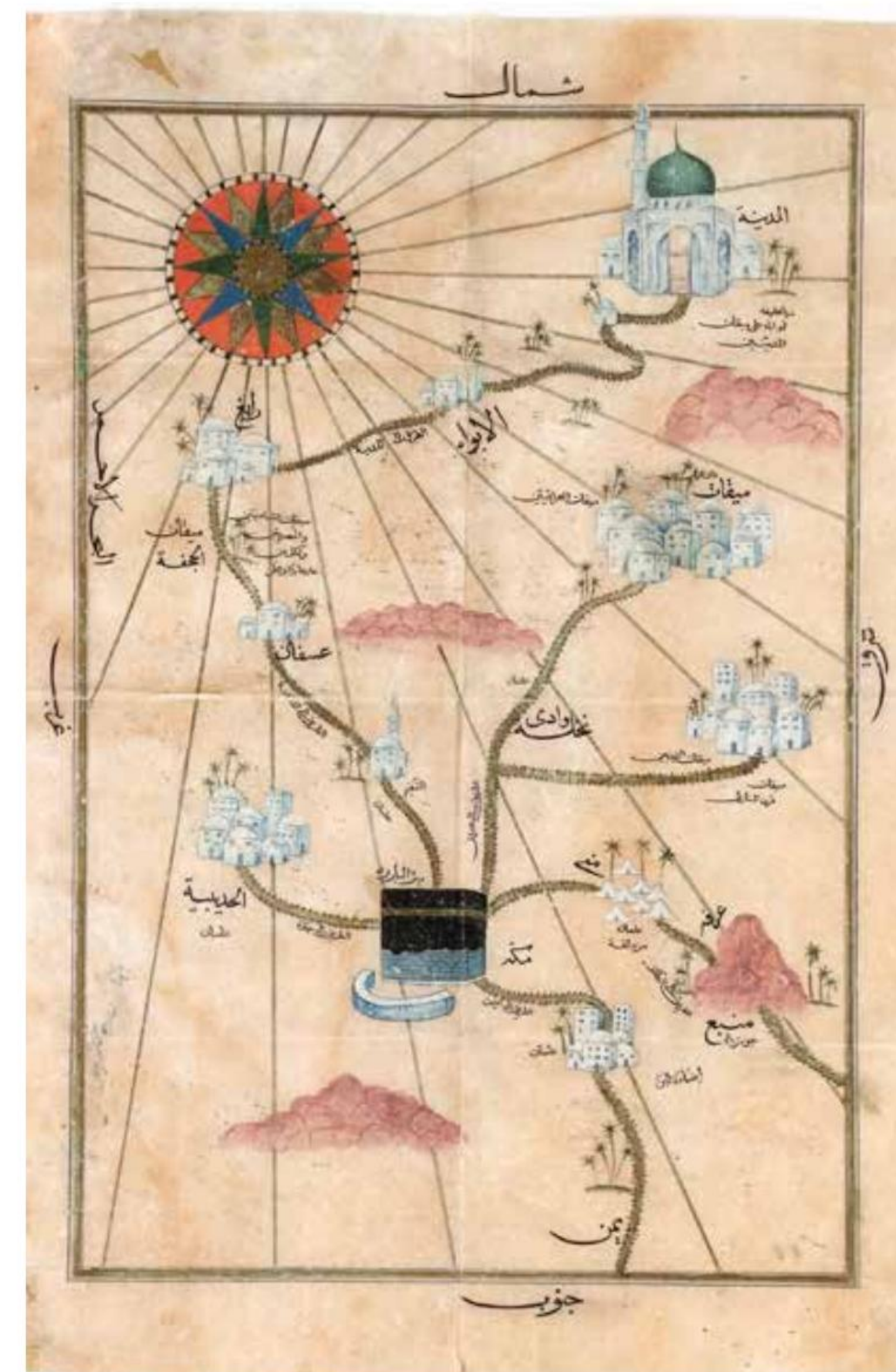
Estimate € 1000 - € 1200

Lot 276

# AN OTTOMAN SCHOOL, A DETAILED MAP TO MECCA, 19TH CENTURY

Arabic manuscript on paper, depicting a detailed map of the routes to Mecca and Medina, with further details of the routes to Yemen, Iraq and Syria. 42 by 30.5 cm.

Estimate € 600 - € 800



Lot 277

# KING ABDULAZIZ BY ANTHONY ROBERTS, SAUDIA ARABIA

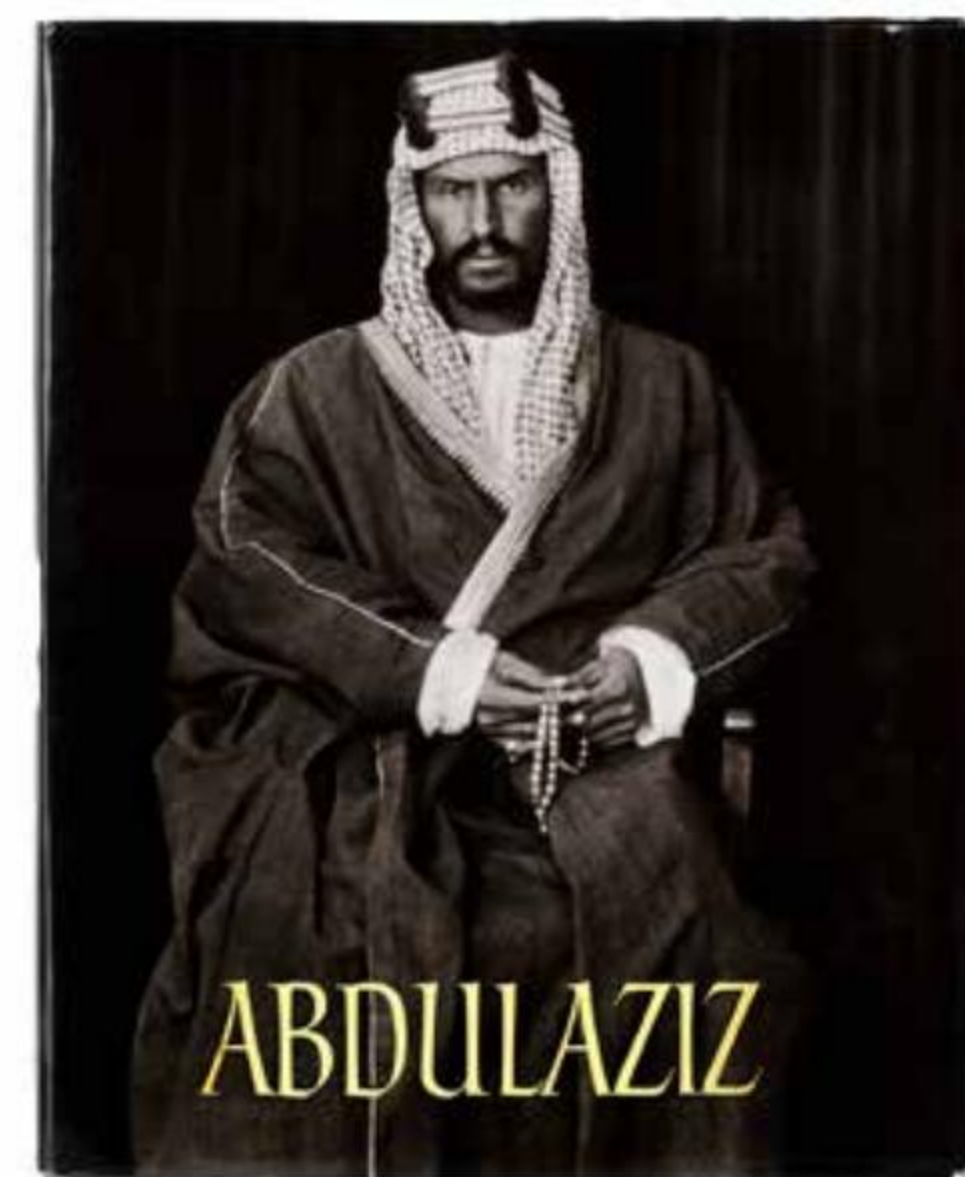
Photography assembled to celebrate the 100th anniversary of the recapture of Ar-Riyadh by the founder of the kingdom of Saudi Arabia, His majesty King Abdul-Aziz Ibn Abdul Rahman Ibn Faisal Al Saud.

30 by 36 cm

Catalogue note:

Special gift from Fahd al-Samari to prince: Hassan bin Mu-said bin Abdul Rahman Al Saud and dated 1421AH.

Estimate € 400 - € 600





# A LARGE METAL-THREAD WOVEN SHRINE COVER NORTH AFRICA 17TH CENTURY

Formed as an arch, the central niche with pointed arch under semi-circular top, the spandrels with crescent shaped medallions filled with religious inscriptions in maghribi and kufic between floral scrolls

This impressive black silk and gilt metal thread woven panel was intended as a shrine cover on the model of the luxurious textiles (kiswa) woven for the Maqam Ibrahim in the Haram in Mecca. They are well documented and are composed of four panels of identical form with truncated top, as shown here. A 19th century Ottoman cover made in Cairo for the Maqam Ibrahim is in the Nasser D. Khalili Collection (Venetia Porter (ed.), *Hajj, Journey to the heart of Islam*, exhibition catalogue, London, 2012, fig.6, p. 30-31). As for the Maqam Ibrahim, our textile originally covered a shrine with truncated pyramidal top. In these examples, the finely drawn calligraphy is bordered by lush floral scrolls. However the decoration of our panel is clearly arranged as a monumental door or niche. This composition also appears on the cover of the tomb of Sulayman al-Jazuli, the saint and author of the renowned *Dala'il al-Khayrat*. The tomb, located in Marrakesh, is decorated with embroidered silks. The long sides are decorated with three successive arches encompassing an almond-shaped medallion filled with calligraphy; a very similar composition to that of our work (Yannick Lintz, Claire Deley and Bulle Tuil Leonetti, *Le Maroc médiéval*, exhibition catalogue, Paris, 2014, fig.1, p.553). A modern photograph of the Tomb of Moulay Idriss in Moulay-Idriss Zerhoun shows similar covers in what was possibly the original location of our cover (<https://histoireislamique.wordpress.com/2014/10/12/la-dynastie-alide-des-idrissides-789-985-passage-relatifs-par-ibn-khaldoun-al-hadrami/>). It is very probable that our cover was woven to decorate the shrine of an important Moroccan historical figure such as Moulay Idris, the founder of the Idrisid dynasty in 789 AD.

There is a long tradition of weaving in Islamic Spain and North Africa. Almeria in Andalusia was famous during the Almoravid period as an important weaving center and it is during the 11th century that gold thread appears on weavings. The silk textiles were woven in Spain and subsequently in Morocco – possibly in workshops that moved to North Africa following the expulsion of the Jewish and Muslim communities during the Reconquista. Some of the largest textiles are military banners, two of which produced for the Marinid sultans Abu Sa'id 'Uthman (dated 1312 AD and made in Fes) and Abu al-Hasan (dated 1339-40, also made in Fes). As in the present work, they are made of silk and metal thread and decorated with Qur'anic verses.

The calligraphic style of the Qur'anic inscriptions decorated our textile is typically Moroccan. The fleshy serpentine script derives from earlier Nasrid and Merinid calligraphy, later focusing on filling all space available to the scribe. It has obvious links to local manuscript illumination but is also under the distant influence of Ottoman art, as shown by a mid-16th century Ottoman silk tomb cover from the period of Sultan Sulayman (Y.H. Safadi, *Islamic Calligraphy*, London, 1978, cat.131). An 18th century tomb cover from Morocco now in the Quai Branly museum, offers a close comparable example for the use of various calligraphic devices in one single composition: geometric kufic squares are woven aside radiating thuluth compositions, bordered with crescent-shaped medallions (74.1961.5.1 ; Safadi, op.cit., cat.125, p.113). As in the Quai Branly example, our piece demonstrates an ambitious use of calligraphy: a true prowess of design as well a impressive technical achievement.

Estimate € 20.000 - € 30.000









# AN OTTOMAN ILLUMINATED HAJJ SCROLL, WRITTEN BY ISMAEL AHMED IN MECCA, DATED DHU HIJJA 1231 AH/1816 AD

Arabic manuscript on paper, with Mecca and Medina drawings, prayers and Quran verses. Single scroll divided into different main divisions with thuluth, naskh and Kufic script in black, blue green, red and gilt colours, rebacked.

22 by 350 cm

Comprising:

(1) Headpiece with Kalimaat al-Tawhid on a polychrome illuminated ground, surrounded by surah al-Kaf-roun in deep yellow thuluth script outlined in black.

(2) Basmallh in knotted kufic script followed by surah al-Zalzalah in naskh black script, surrounded by syrah al-Fath in thuluth script.

(3) An illustration of al-Masjid al-Haram in Mecca.

(4) Kalimmat al-Tawhid with four roundels enclosing beautiful names of Allah, with v.17-v.22 from surah al-Hajj

(5) An illustration of the tents of the pilgrims at Muna.

(6) A calligraphy in large gilt thuluth script of al-Rashidun within Quran verses: v.23-v.29 from surah al-Hajj, surrounded by al-Tashahhud in kufic white script.

(7) Kalimaat al-Tawhid in thuluth script, the words "Allah and Muhammad" in kufic script with verse from surah al-Hajj.

(8) An illustration of al-Masjid al-Nabawi.

(9) An illustration of the grave of the prophet surrounded by verse from surah al-Hajj.

(10) An illustration of Muna mosque.

(11) Beautiful names of Allah in different colours surrounded by Quran verses.

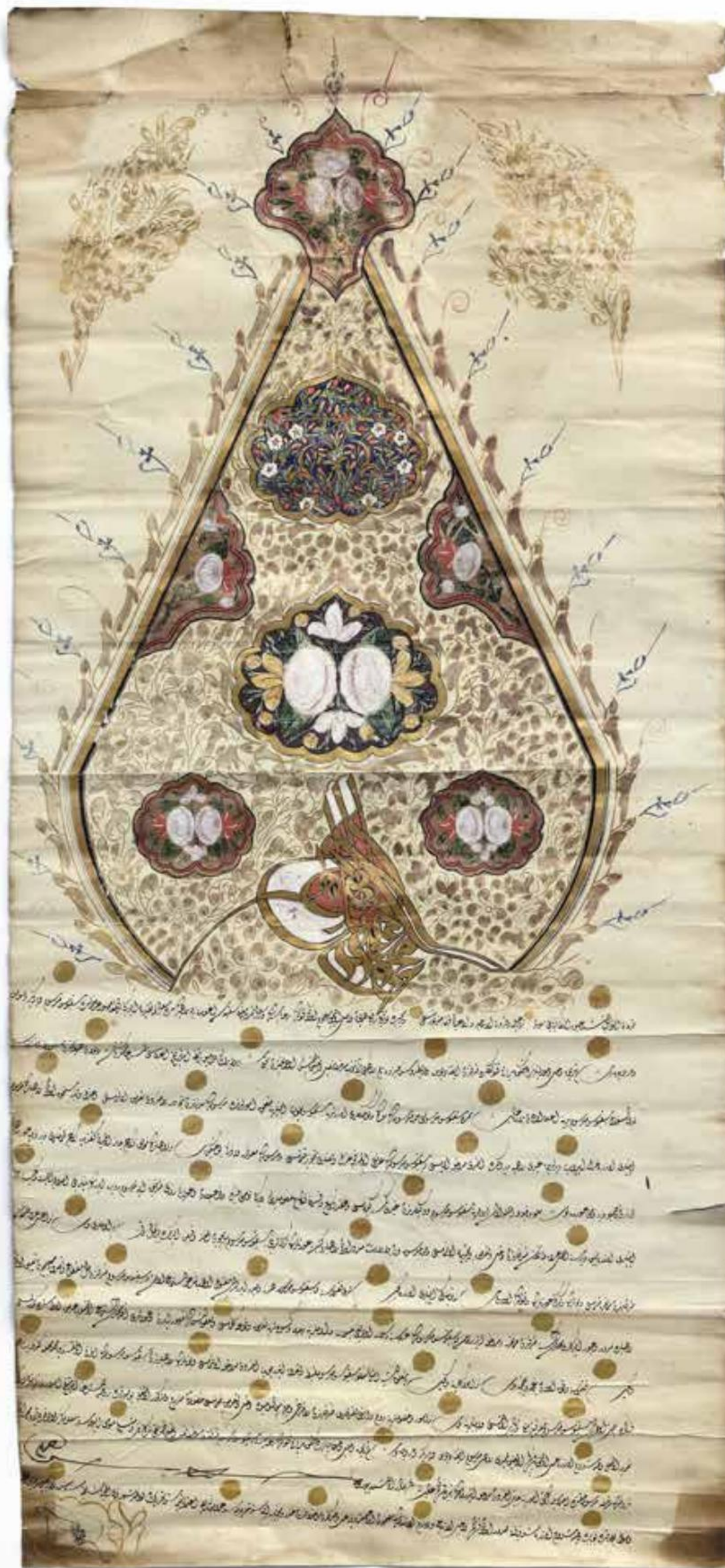
(12) the colophon and final section with the rest of the Beautiful names of Allah, the name of the pilgrim

'Ismael Ahmad', the known teacher and Imam in Trabzon in the last days of Dhu Hijja in 1231AH.

Estimate € 3000 - € 5000







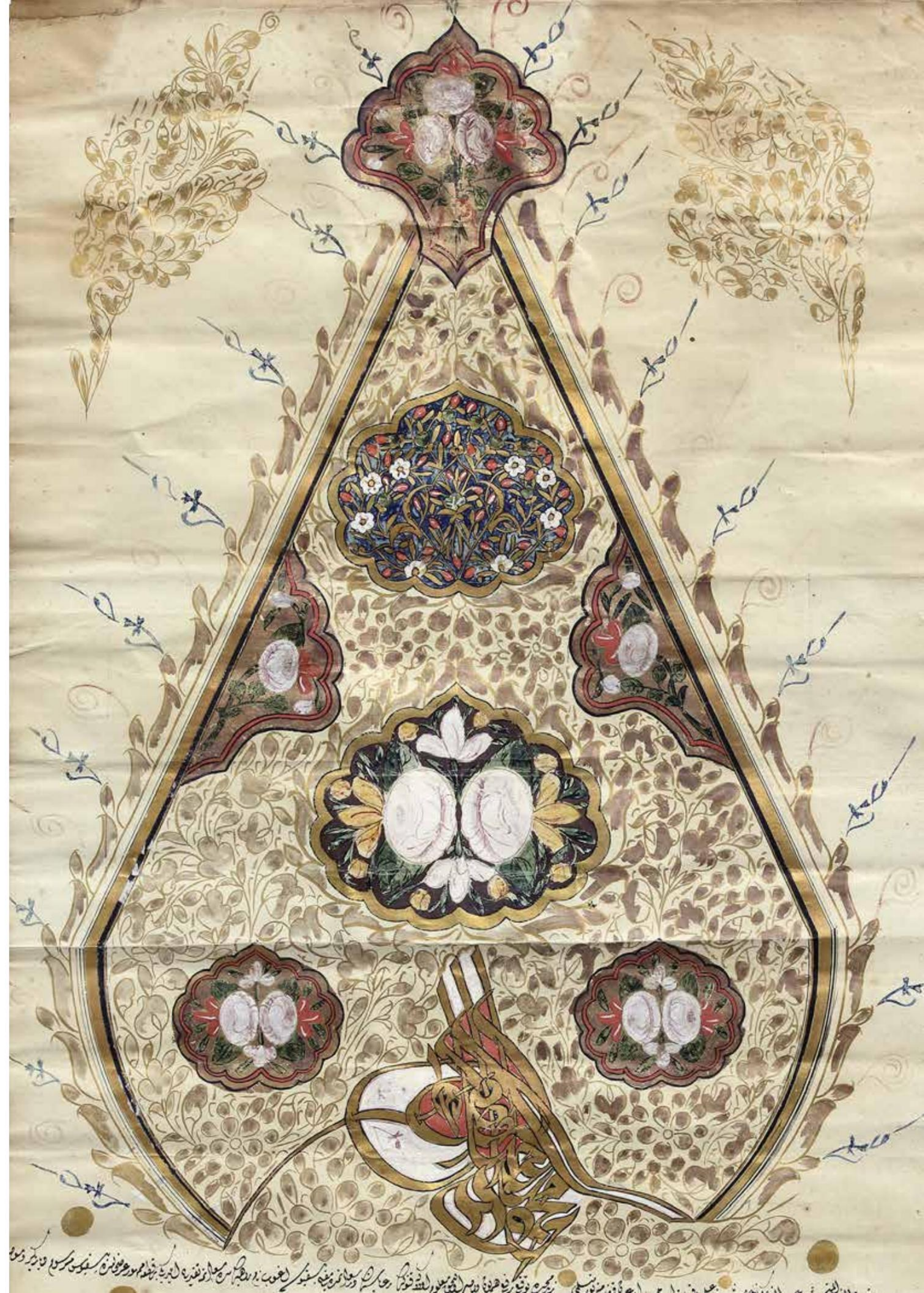
Lot 280

AN OTTOMAN FIRMAN OF  
SULTAN MAHMUD II (R.1808  
–1839) OTTOMAN TURKEY,  
DATED DHU AL-HIJJA 1246  
AH/JUNE 1831 AD

Ottoman Turkish manuscript on paper, 13 lines of black diwani, beneath the tughra of Sultan Mahmud II in gold and polychrome. Very decorative and colourful Tughra with white roses and flowers.

This firman concerns: In accordance with the petition submitted by Bishop Agop, who resides in Istanbul, a priest named Ibkanadyos, son of Petrus Cizova, was appointed as deputy to the Assyrian Catholics living in Diyarbakır, Mosul, Mardin, Damascus, Aleppo and their surroundings. Hijri Evahir-i Dhu al-Hijja 1246 AH/June 1831 AD

Estimate € 30.000 - € 50.000







Lot 281

### A BRASS INCENSE BURNER, DECCAN, 16TH CENTURY

The ovoid body with a domed hinged cover surmounted by a baluster-form finial, decorated with palmettes containing an openwork foliate design separated by engraved floral motifs on a tall, gently splayed foot attached to a circular tray also engraved and punched with foliate palmettes and leafy vines.  
18 cm. height.  
20 cm. max. diam.

Estimate € 4000 - € 6000



Lot 283

### AN OTTOMAN JADE AND GEM-SET SILVER PLATED CASKET 16TH CENTURY

A silver plated casket, engraved around the sides with floral scrolls. The cover set with a Timurid dark green jade with a petal border and flat edge, finely carved to front side with talismanic letters and numbers, to the backside with arabesque designs and foliate scrolls.

Height: 3.8 cm

Diameter: 5.5 cm

Estimate € 4000 - € 6000

Lot 282

### AN EARLY OTTOMAN CAST BRASS CANDLESTICK, TURKEY, CIRCA 1500

The body of truncated conical form with flanged base, perforated bands and everted drip-pan, the shaft with globed perforated bulb, the socket of spool form with ridges, engraved with a central band of cartouches containing incised inscriptions and thinner bands of chain pattern and foliate motifs.

21.6 cm. height

#### Inscription

li-sahibihi al-sa'ada / wa al-salama / wa tu [l] / al-'umr sahat (sic.) [ma nahat] hamama a /

'To its owner Happiness and Well-being and Long-life as long as the dove coos'

This inscription can be found on Persian metalwork as early as the third quarter of the thirteenth century and continued to be engraved on later Persian and Ottoman works (see Melikian Chirvani 1982, p. 143).

Estimate € 8000 - € 12.000







Lot 284

A RARE SILVER AND NIELLOED CUP WITH KUFIC INSCRIPTION  
PERSIA OR CENTRAL ASIA, 11TH-12TH CENTURY

Of deep, rounded, and a loop handle with flattened tri-lobed thumb piece, the exterior decorated with niellowork, including scrolling arabesques on the petals and an inscription along the rim, the body with three medallions.

18.1 by 8.2 cm

The inscriptions

alnama' wal'kamal wal saeada lak fi aldunya

Growth, perfection and happiness for you in the world

النماء والكمال والسعادة لك في الدنيا

Estimate € 60.000 - € 80.000







Lot 284

## A SILVER AND COPPER INLAID EWER, 12TH CENTURY

Of fluted tapering drum shaped short foot, with tall tubular neck rising to an angled spout and with square section loop handle, the body lavishly inlaid with vertical bands or cartouches terminating in knots, a continuous band of horizontal naskh inscription running above and below the foot with similar horizontal Kufic inscription band, the flat shoulder with wide band of elegant naskh, the bevelled mouth with spiraling arabesques surmounted by a smaller repoussé lion, the handle with simple S-motif, all inscription bands inlaid with silver, almost all silver present, slight rubbing to high points, denting to shoulder.

Height: 38 cm.

The naskh inscriptions on the top of the shoulder read: al-'izz w'al-iqbal w'al-dawla w'al-sa'ada w'al-'inayat w'al-qana'a w'al-dawama w'al-shafa'a w'al-qura'a(?) w'al-'inayat w'al-baqa [li-sa]hibihi wa (glory, prosperity, wealth, happiness, providence, contentment, perpetual cure (from ills), ....., contentment and long life to the owner.

Those around the base of the neck: al-'izz w'al-iqbal w'al-dawla w'al-tamma (glory, prosperity, wealth and completeness.)

Those around the mouth: al-'izz, w'al-iqbal w'al-la w'al-la w'al-tamma w'al-l w'al-tamma wa.

Both registers of naskh around the body contain similar inscriptions, some of the words of which are fully formed but many of which are partial or even stylized.

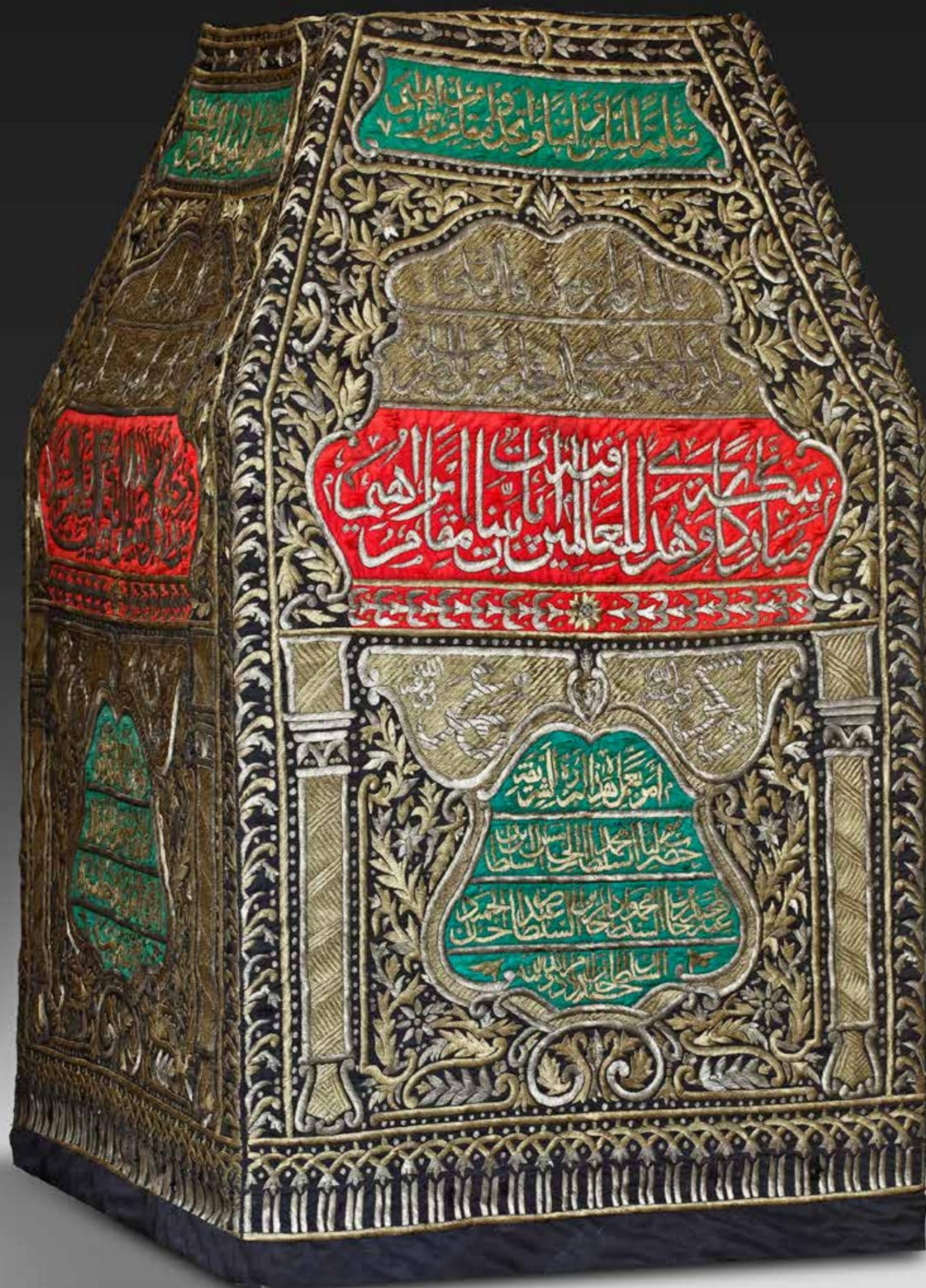
The Kufic inscription around the foot reads: b'il-yumn w'al-baraka w'al-dawla w'al-surur w'al-sa'ada w'al-salama w'al-baqa w'al-.... w'al-karama w'al-nasr w'al-nasr (with good fortune, blessing, wealth, joy, happiness, peace, long life, ..., nobility, victory and that which makes victorious.)

The vertical bands of Kufic running down the main body have similar and considerably more extensive contents, most of which are fully literate.

This ewer is an extremely well executed and well-preserved example of a frequently encountered type. Not only are the inscriptions very extensive, well-delineated and inlaid, but the repoussé lions stand remarkably proud of the surface either side of the neck, recalling much earlier prototypes of lions in the round flanking the shafts of Luristan axe heads. The lion sitting on top of the spout is also far more than the usual apology for a feline, sitting comfortably with head held proudly. While the type is well-known, and was copied in Western Persia as well, this retains the purity of decoration so typical of the eastern provinces. Its decorative repertoire is very close indeed to that of an ewer in the Victoria and Albert Museum (Melikian-Chirvani, A.S.: Islamic Metalwork from the Iranian World, 8th-18th centuries, London, 1982, no.45, pp.114-118. The only differences between the two is the upper band of inscription around the neck which here is naskh while the other is Kufic. The execution of the present piece, and particularly the repoussé lions, is however certainly crisper and stronger here than in the Victoria and Albert example.

Estimate € 60.000 - € 80.000





Lot 286

# AN OTTOMAN METAL-THREAD EMBROIDERED MAQAM IBRAHIM, EGYPT DATED 1327 AH/ 1909 AD

The lower cubic section surmounted by canopy in the form of a pyramid, of red, green and black silk profusely embroidered with silver and gilt-silver thread to each side. The black silk ground applied in silver-thread with several calligraphic panels of elegant naskh inscriptions against a dense floral ground, columns in the lower section. The border with a band of interlocking palmette motifs.

## Inscriptions of the pyramid section:

To each side a panel enclosing inscription embroidered in gilt wires on a green ground in naskh script of v.125 from surah al-Baqraa.

To each side a cartouche containing two lines of thuluth script, embroidered in silver wires on a gilt wires ground of v.260 from surah al-Baqraa. Under a cartouche enclosing to each side a line of large thuluth script in silver wires on a red ground of v. 97-v.96 from surah Al-Imraan. Further stylized with a dense silver a gilt wires floral scrolls.

## Inscriptions of the cubic section:

A cartouche enclosing four lines of v.84 from surah al-Israa, embroidered in gilt wires in naskh script, between two Mihraab columns.

under two roundels containing large script of "Allah and Muhammed".

A cartouche enclosing "This Honorable Burda was made by the order of Mawlana the Sultan Muhammed V Khan Ibn the Sultan Abdulmejid Khan Ibn the sultan Mahmud Khan Ibn the sultan Abdulhamid Khan", under two roundels containing large script of "Abu Bakr and Umar".

A cartouche enclosing four lines of v.127 from surah al-Baqraa, embroidered in gilt wires in naskh script, between two Mihraab columns.

under two roundels containing large script of "Uthman and Ali".

A cartouche enclosing "This Honorable Burda was renewed by the order of Mawlana Abbas II Khedive of Egypt and dated 1327AH/ 1909AD", under two roundels containing large script of "the imams Hasan and Hussain"

132 by132 cm

Height: 225 cm

Estimate € 15.000 - € 20.000





Lot 287

# AN OTTOMAN METAL THREAD CALLIGRAPHIC BAND ( HIZAM) FOR THE TOMB OF THE PROPHET IN MEDINA, DATED 1271 AH/ 1854 AD

A metal thread calligraphic band for the tomb of the prophet (Hujrat Al-Qabr Al-Nabawi Al-Sharif) in Medina, of elongated rectangular form, the red ground embroidered with silver and silver-gilt metal threads, with a calligraphic frieze bordered by minor bands of scrolls and chain pattern, at the left the large silver tughra of Abdulmejid I between two columns, at the right a large inscription in thuluth script of the Basmallah, flanked by floral sprays.

Inscriptions:

v. 36-v.37 from surah al-Nur

Tughra of the sultan Abdulmejid I and dated 1271AH/ 1854AD

45 by 550 cm

Estimate € 8000 - € 12.000

Lot 288

# A GILT EMBROIDERED KABAA KISWA QANDEEL, DATED 1425 AH/2004 AD

A black Kaaba kiswa Qandeel, of rectangular form placed between the hizams or on the four corners of the Kaaba.

Embellished in gilt wires on a black silk ground with Ya Rahman Ya Rahim ( Oh the Most Gracious, the Most Merciful) in large thuluth script.

All surrounded by flower sprigs and arabesque on a black silk ground embroidered with bands containing Kalimat Al-Tawhid.

66 by 82 cm.

Estimate € 600 - € 800



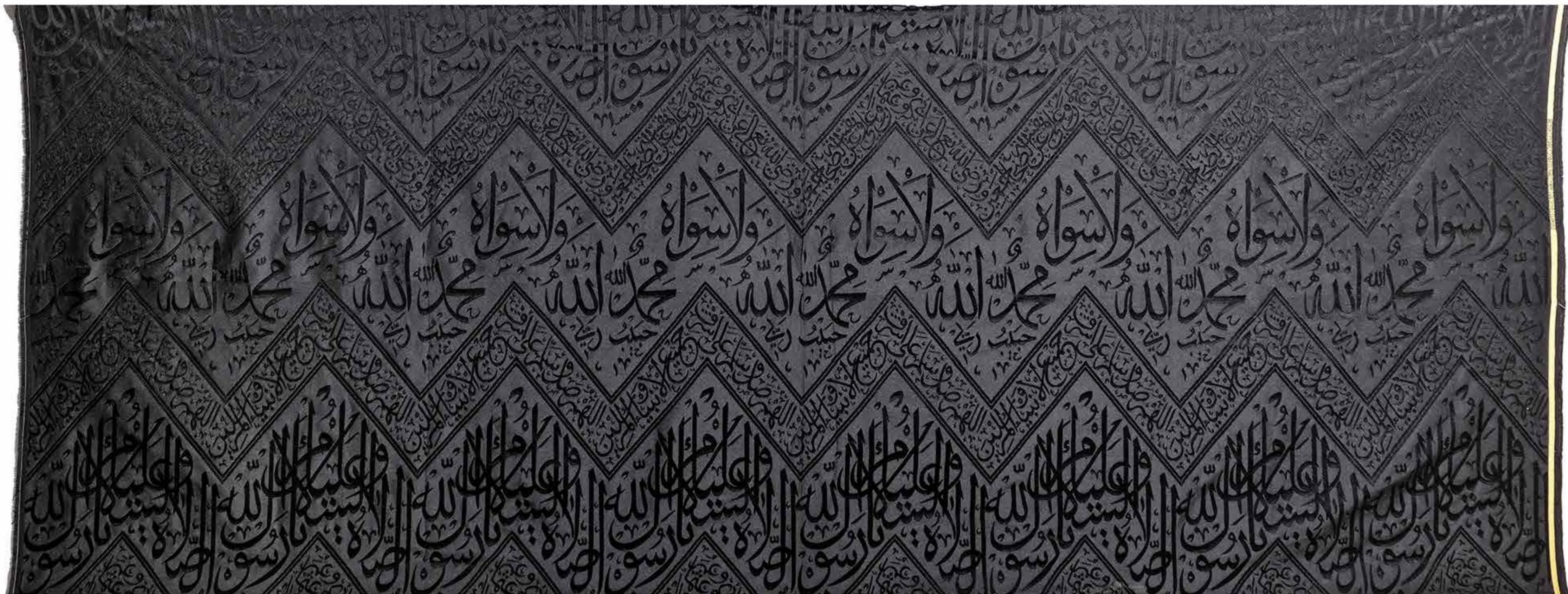
Lot 289

# TWO OTTOMAN KABAA KISWA HANGING PANELS (SAMADIYAH), EARLY 20TH CENTURY

Two green Kabaa kiswa brocades or samadiyah, of square form placed always on the four corners of the Kaaba. Each embellished in silver and gilt wires on a green ground with Al-Basmalah and a large roundel of in thuluth script Quran 112 surah Al-Ikhlâs / surah al-Hajj v.27. All surrounded by flower sprigs and arabesque on a red ground.

Estimate € 800 - € 1200





Lot 290

# A LARGE BLACK SILK KABAA KISWA, TURKEY, 20TH CENTURY

A fragment of the inner curtain of sacred kiswa for the inner wall of the Kabaa with an inscribed weave in darker black silk over a black ground. Embellished with a prominent inscription within a broad border in thuluth script of praise of the prophet 'Prayer and peace be upon you, O Messenger of Allah'. Below with a narrow band containing prayers for the four righteous caliphs Abu Bakr, 'Umar, 'Uthman and 'Ali as well as for the companions of the Prophet. At the top with a narrow band enclosing 'O Allah, bless the Prophet Muhammad, the Seal of Prophets and Messengers'.

Estimate € 2000 - € 3000



Lot 291

# AN OTTOMAN EMBROIDERED SILK PANEL, 19TH CENTURY

An Ottoman hanging panel, embroidered in gilt threads on a black silk ground with the Mosque of Sultan Ahmed.

42 by 45 cm.

Estimate € 300 - € 400





Lot 292

A LARGE VIEW OF MECCA ON A STUCCO PANEL BY ISMAI'L AHMAD AL-DIMASH-QI, OTTOMAN SYRIA AND DATED 1311 AH/1893 AD

Watercolor on stucco heightened with gold, depicting a large roundel enclosing a view of Mecca, central al-Masjid al-Haram with seven minarets, an arched outer wall with small white domes, the four Sunni Maqams, number of Mamluk and Ottoman kiosks. To the front of the mosque three known entrances 'door of al-Sa-laam, door of the Prophet and door of Ibn Abbas', with two small buildings indicating 'al-Safa and al-Marwa'. In the background of the great mosque are the mountain of Arafat, al-Nour and Qais. To the left side of the panel, painted with the mosque al-Taneem or Aisha, bounday of Haram therefore pil-grims can put on Ihram, and a view of maqbara or cemetery of al-Baqi. The margins decorated with v.96 from surah Al-Imraan in white on a green painted ground.

Signed by Ismai'l Ahmad al-Dimashqi in 1311 AH.

Panel 91 by 56 cm.

Estimate € 2000 - € 3000



Lot 293

A GREEN KAABA KISWA TEXTILE, TURKEY, 20TH CENTURY

A fragment of hanging panel of the inner kiswa, with an inscribed weave in cream color over a light green silk ground. Embellished with a prominent inscription within a broad border in thuluth script of praise of the prophet 'Prayer and peace be upon you, O Messenger of Allah'. Below with a narrow band containing prayers for the four righteous caliphs Abu Bakr, 'Umar, 'Uthman and 'Ali as well as for the companions of the Prophet. At the top with a narrow band enclosing 'O Allah, bless the Prophet Muhammad, the Seal of Prophets and Mes-sengers'.

200 by 90 cm.

Estimate € 800 - € 1000



Lot 294

AN IZNIK-STYLE POTTERY TILE, 20TH CENTURY

The white ground decorated in bole-red, green and turquoise with a view of al-Masjid al-Haram. The Kabaa is located in the centre with Maqam Ibrahim, surrounded by four Maqams, maqam Al-Hanafi, Al-Maliki, Al-Shafi' and Al-Hanbli, . The outer walls with seven minarets and turquoi-se painted domes.

28.8 by 28.8 cm.

Estimate € 600 - € 800







Lot 295

A RARE NON COLORED PRINTED FRENCH MAP OF THE ARABIC WORLD DURING THE OTTOMAN EMPIRE (ARABIA PENINSULA) BY J.J. HELLERT, DATED 1850

Printed in black and white on thick paper. The continent showing the city/town names, such as Hejaz, Yemen, Hadramout, Najid, and the Arabian desert. An important insert showing two maps of Mecca and Medina, the lower-left corner.  
52 by 34 cm.

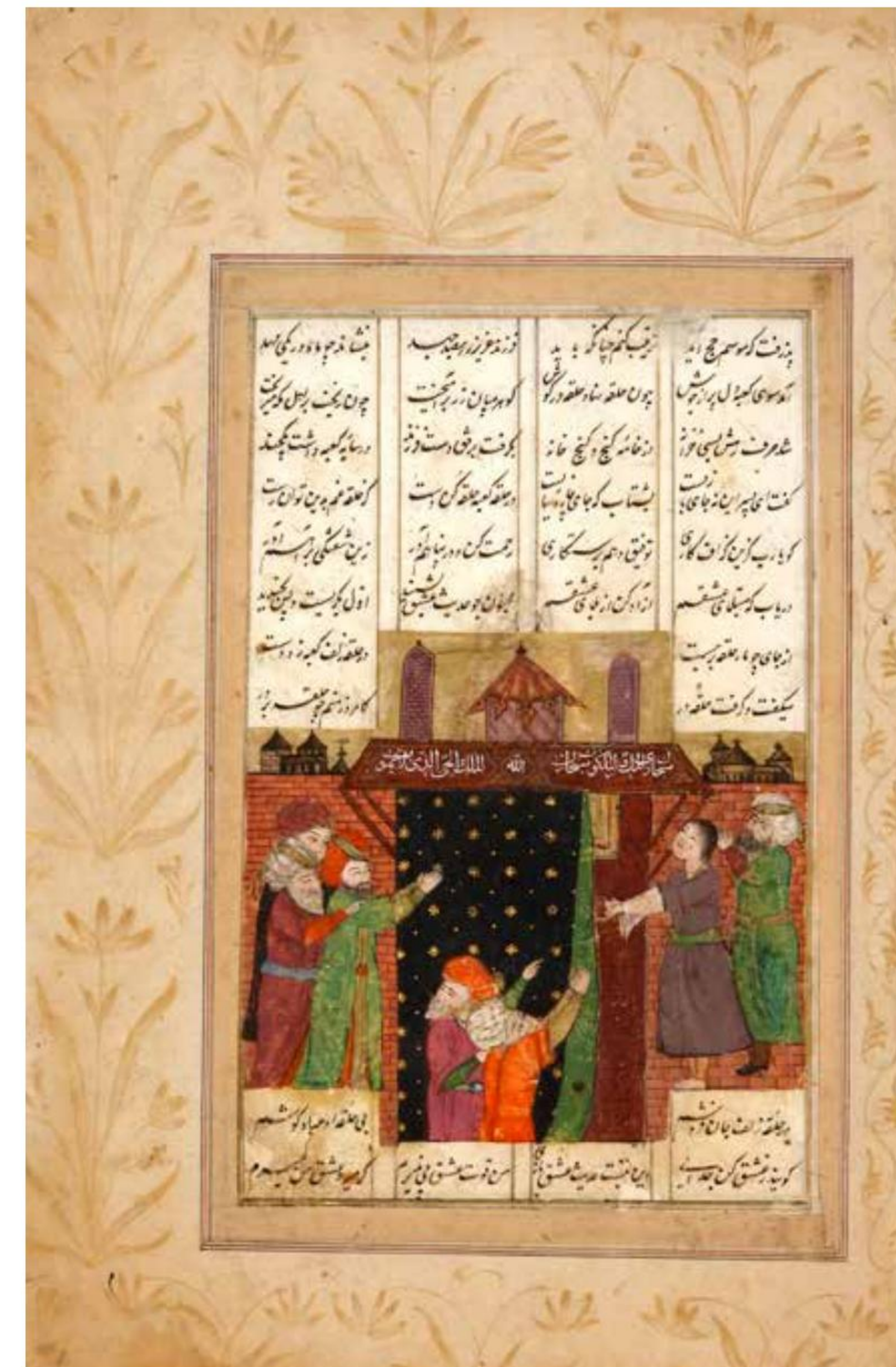
Estimate € 1000 - € 1200

Lot 296

MAJNUN AT A SHRINE, PERSIA, SAFAVID, 16TH CENTURY

An illustrated folio from a Khamsa of Nizami, opaque pigments heightened with gold on paper, Majnun opens the door of a maqam surrounded by a crowd, four columns of text in nastaliq script above and below within gold rules. All ruled in gold and polychrome borders. 23 by 15.5 cm.  
Text: 16 by 10 cm.

Estimate € 1000 - € 1200



Lot 297

MAJNUN AT THE KAABA, SAFAVID PERSIA, FIRST QUARTER 16TH CENTURY

An illustrated folio from a Khamsa of Nizami, opaque pigments heightened with gold on paper, Majnun opens the door of the Kaaba surrounded by a crowd, four columns of text in nastaliq script above and below within gold rules, the text to the reverse laid out in rectangular text panels. 34 by 22 cm.

CATALOGUE NOTE

After being banned from seeing his childhood love Layla, Qays ibn al-Mulawwah's obsessiveness drives him mad and makes him run away into the wilderness. His tribe gives him the epithet of Majnun (crazy). The scene of our jewel-like illustrated folio depicts Majnun's father's attempt to cure him, by taking him on pilgrimage to Mecca, to seek God's help in freeing him. However, Majnun strikes the Kaaba and cries and demands to be allowed to love. He continues to wander in the wilderness, chanting poems about Layla's love and beauty.

Estimate € 1200- € 1500





Lot 298

THE THRONE VERSE (AYAT AL-KURSI) IN THE FORM OF A CALLIGRAPHIC HORSE, INDIA, DECCAN, BIJAPUR, 19TH CENTURY

Ink, opaque watercolor and gold on paper

Text: Quran 2 surah Al-Baqarah v.255.

The text of the Throne Verse begins at the horse's head; the first half of the verse is written in the area in front of the saddle; the second half of the verse is written in the area behind the saddle, and the final words are spread across the area below the saddle from the hind quarters to just above the vertical front leg.

25.5 by 35 cm.

Estimate € 1000- € 2000



Lot 299

AN IZNIK-STYLE TILE PANEL KUTAHYA, TURKEY 19TH CENTURY

A Mihrab shaped panel, comprised of 15 tiles, the white ground painted in turquoise, green, cobalt-blue and bole-red, with a stylized view of Mecca, with the black-shrouded Ka'ba in the center of the Masjid al-Haram and other buildings within and around the holy sanctuary. It is part of a larger material corpus related to the Hajj, the pilgrimage to Mecca and sites in its vicinity, which each pious Muslim should perform once in his or her life. Surrounded by a continuous band of foliate scroll of peony and lotus flower heads, at the top two cartouches enclosing Kalimaat al-Tawhid in large black thuluth script.

Estimate € 6000- € 8000





Lot 300

#### AN OTTOMAN LAMPAS-WEAVE TUNIC MADE FROM A CENOTAPH COVER, TURKEY, LATE 19TH CENTURY

An Ottoman shirt made from the inner kiswa, with an inscribed weave in cream color over a deep green silk ground. Embellished with a prominent inscription within a broad border in thuluth script of praise of the prophet 'Prayer and peace be upon you, O Messenger of Allah'. Below with a narrow band containing prayers for the four Rashidun Caliphs Abu Bakr, 'Umar, 'Uthman and 'Ali as well as for the companions of the Prophet.

Alternating with a narrow band enclosing 'O Allah, bless the Prophet Muhammad, the Seal of Prophets and Messengers'.

100 by 85 cm.

#### Catalogue note:

During the Ottoman dynasty's rule over Medina (1517–1916), luxuriously woven silk textiles adorned with Qur'anic inscriptions such as the present example were sent to the sacred cities of Mecca and Medina to be used as covers and adornments that were replaced annually.

As these were considered to have been instilled with the holiness of the site, they were often redistributed to pilgrims and took on different shapes and functions. For example, a set of fragments from a similar textile, now in the Textile Museum, Washington D.C. (inv. no. TM 3.158a) were probably used as a vest; similarly the present shirt probably acquired a talismanic significance due to the past associations of the textile with which it was made.

Estimate € 600 - € 800

Lot 301

#### AN IMPORTANT OTTOMAN METAL-THREAD EMBROIDERED CURTAIN MADE FOR THE DOOR OF THE KABAA (BURQA'), PERIOD OF SULTAN ABDUL-HAMID II, DATED 1304 AH/ 1886 AD

Of rectangular form, embroidered in silver and silver-gilt wire on a black silk ground, a slit in the middle of the lower part indicates the opening of the portal, the whole surface divided into eleven tiers decorated with verses from the Qur'an, Kalimaat al-Tawhid, and invocations to God in naskh and thuluth scripts incorporated within cartouches and medallions of embroidered wires on green, red and black grounds, a square above the portal opening incorporates the name of the Sultan Abdul Hamid II and the date 1304 AH, woven in gilt wire on a black ground, the interstices filled with intertwining stylised floral and vegetal motifs, the outer border decorated with squares containing mihrabs shaped designs enclosing each a Beautiful name of Allah.

580 by 290 cm

The inscriptions are as follows:

First tier: two cartouches enclosing v.1 from surah al-Araf and v.22 from surah al-Hushr on a green ground, roundels enclosing each a Beautiful name of Allah.

Second tier: Surat al-Ikhlās, flanked by two roundels containing the words Allah rabi (Allah is my Lord), central roundel contains the words Allah hasbi (Allah is sufficient unto me).

Third tier: 1. Basmallah followed by Surat al-Fatiha which is woven diagonally and horizontally in the outer border of the curtain. Surat al-Fatiha is interspersed with roundels containing the words Allah hasbi and Allah rabi.

2. Surat al-Naml verse 30, and Surat al-Isra' verse 80 within archway stylised with mosque lamps between Mihrab shaped columns enclosing "Ya Allah, Ya Fatah", two upper roundels with "Allah and Muhammed", two lower cartouches enclosing Kalimaat al-Tawhid.

Fourth tier: Two cartouches incorporating, from right to left: the first and second parts of ayat al Kursi (The Throne Verse) from Surah al-Baqara, v.255, interspersed by roundels containing Allah rabi and Allah hasbi.

Fifth tier: A panel containing the Basmallah and verse 27 from Surah al-Fath.

Sixth tier: two cartouches incorporating the rest of Ayat al Kursi (The Throne Verse), interspersed by roundels containing Allah rabi and Allah hasbi.

Seventh tier: Two large octagonals incorporating the words "Allah and Muhammed", surah Al-Ikhlās and Quran 48 Al-Fath v. 29. In the centre square with the dedication which states that "This Honorable Purdah was ordered to be renovated during the reign of Sultan Abdul Hamid II, custodian of this Holy Mosque in the year 1304 AH/ 1886 AD".

Eighth tier: Basmallah and the beginning of Surah Quraish, the text separated in the middle by the opening of the portal, surrounding portal border containing v.53 from surah Az-Zumar.

Ninth tier: include the Shahadah, on the right side 'There is no God but Allah, The Supreme Power, the Lucid', and on the left side, 'Muhammad is the Messenger of Allah, The Truthful, The Faithful'.

Tenth tier: two cartouches enclosing v.56 from surah al-Ahzab, flanked by roundels containing Allah rabi.

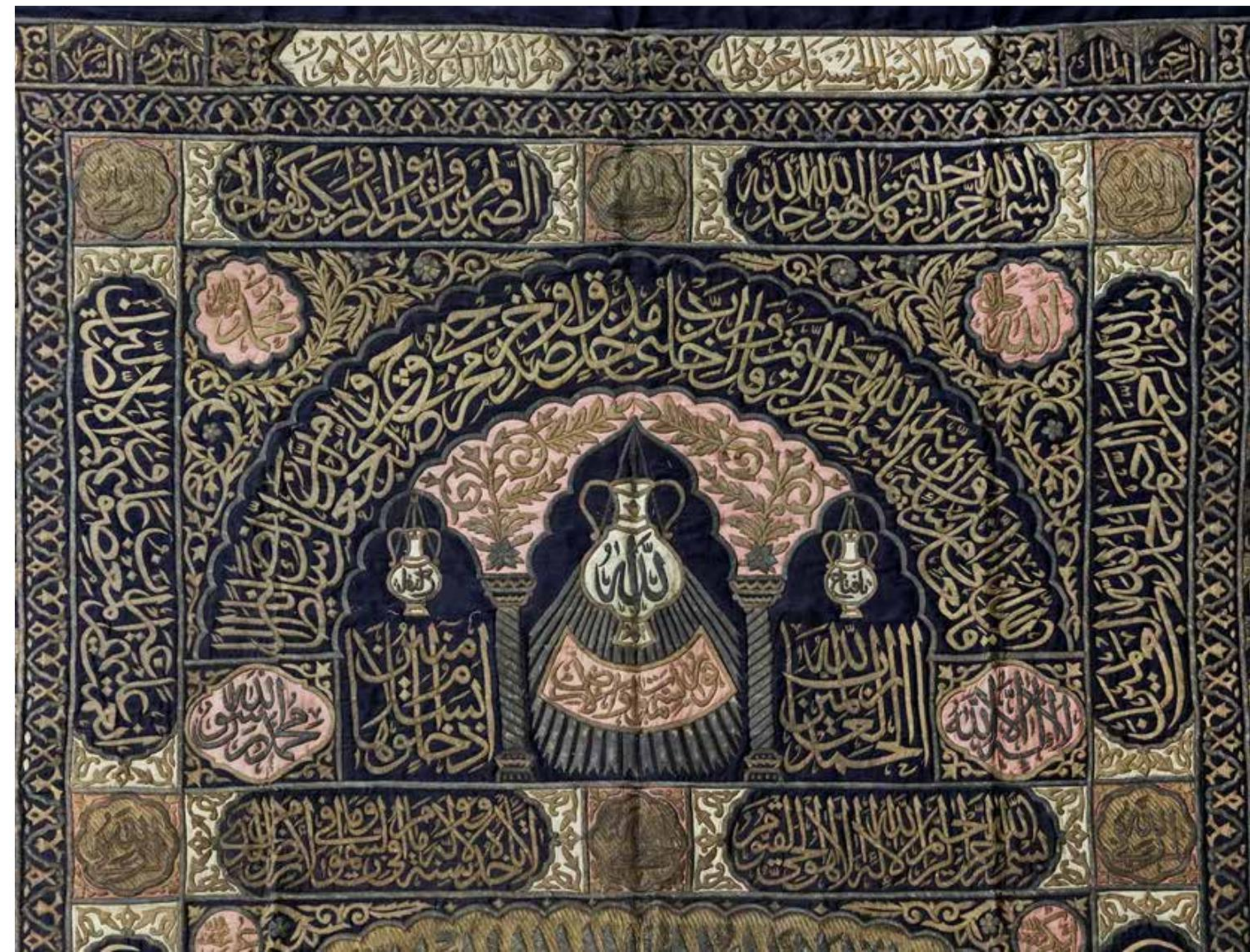
Eleventh tier: The lower section with archways stylised with flowers and enclosing Quran v.144 from surah Al-Baqara with two fans knotted by a ribbon and flower scrolls.





The curtains and bands that covered the Ka'ba were manufactured in Istanbul and Cairo, which was the centre of embroidery production during the Mamluk (13th-16th Centuries) and Ottoman (16th-20th Centuries) periods. It was customary to change the Kiswah, hizam, and burqa' annually on the 25th of the month of Dhu'l Qa'da. The plain black cloth was cut up in pieces and given as presents to dignitaries performing the annual pilgrimage or sold to pilgrims. However, the black silk brocade which was decorated with verses, religious inscriptions including verses from the Qur'an, words of the Shahadah and invocations to God, was returned to the Sultan in Istanbul. As a result the Topkapi Palace Museum houses the largest collection of curtains, bands and fragments. According to S. Venoit, 'The interior of the Ka'bah was protected by a Kiswah that was renewed every time a new Ottoman Sultan ascended the throne. This red and green covering was made in Istanbul from the 16th Century, along with a cover for the Black Stone. Also sent on the accession of a new Ottoman Sultan (or earlier if the existing fabric had decayed) was the curtain that screened the tomb of the Prophet in Medina. In the 18th Century the Kiswah for the exterior of the Ka'ba was manufactured in the Citadel in Cairo. No Kiswah was sent from Cairo in 1799 and 1800 during the French occupation of Egypt (1798-1801)'. Elaborate processions and ceremonies took place in Cairo and Istanbul after the manufacture of the cloths and before the departure of the caravans carrying them to their final destination in the holy cities of Mecca and Medina.

Estimate € 20.000 - € 30.000









# AN OTTOMAN SILVER, NIELLOED AND ENGRAVED GLOBE CLOCK BEARING THE TUGHRA OF SULTAN ABDULHAMID II TURKEY, 19TH CENTURY

Comprising a silver terrestrial globe with engraved and nielloed inscriptions outlining landmarks and cities, engraved with numerals of meridian lines, set in a foliate crescent shaped mount with a gilt peacock finial with mechanical key for winding, movement of clock assembled in drum casing under globe, on a tripod stand with compass on a frame designed as architect's tools (compass and ruler), the circular base featuring three medallions, one depicting the government palace (hükümet konağı), a landscape view of lake Van and the Ottoman coat of arms with the tughra of Sultan Abdulhamid II (r.1876-1909)  
27 cm. height

## CATALOGUE NOTE

Clocks of fine workmanship such as the present example were produced in and around the Ottoman capital from the fifteenth century and continued to be particularly admired into the nineteenth century. In this period, the clock-maker Ahmet Eflaki Dede was even sent to Paris by the Ottoman court to continue to study this art and learn new skills (I. Akşit, Topkapi, Istanbul, 1986, p.70).

This unique silver globe clock stands out in its detailed and complex craftsmanship and may have been commissioned to be presented to Sultan Abdulhamid II as a special gift. A known group of such gifts, which included European and Russian silverware, dinner and tea sets and candlesticks that were presented to the Sultan on the occasion of his twenty-fifth regnal year are now in the Topkapi Palace Museum (ibid 1986, p.70).

Estimate € 25.000 - € 35.000







Lot 303

#### A GHAZNAVID MARBLE FUNERARY FRAGMENT, DATED 597 AH/1200 AD

Of rectangular shape. It is engraved in Arabic on both sides of the longitudinal coronation, as well as on the front sides.

A peculiar decorative element, made of a knot-like motif and a chevron, most likely a connotative sign, The coronation text is executed in naskhi script and contains verse:  
Al-Shahada 'there is no God but Allah and Muhammad is his messenger'.

The shape of the top element and the pattern of the engraving on both sides can be compared with samples that can be traced back to the second half of the 11th century or to the early years of the next century. As the upper element of the tombs dating back to the second half of the 12th century until the early 13th century has a slightly trapezoidal shape and is often characterized by the presence of the statement of faith (the testimony) repeated on each side.

68.5 by 22 by 16 cm.

Estimate € 15.000 - € 20.000







Lot 304

#### A PORTABLE VERTICAL SUNDIAL OF THE "LOCUST LEG TYPE MADE FOR MALIK AL-ADIL ABU MUZAFFAR IMAD AL-DIN (D.1146)

This "locust leg" pocket sundial, made for the Zangid ruler Malik al-Adil Abu Muzaffar Imad al-Din, the famous Turkoman commander known for his known for his accomplishments surrounding the Fall of Edessa in 1144, was previously unknown to literature. The instrument is very similar to the exemplar made for the son of Imad al-Din, Nur al-Din Zangi, and which is now kept at the Bibliotheque Nationale in Paris (International Instrument Checklist #7315).

Both instruments are signed by Abu'l Faraj Isa . Previously the Paris instrument was known as the earliest surviving sundial from Islamic Egypt and Syria. Since this instrument is attributed to the father, this instrument is now the oldest known sundial from Islamic Egypt and Syria.

Estimate € 60.000- € 80.000



#### Physical Description

The instrument which is a vertical rectangular flat board made of brass, is 52 mm by x 79 mm (without the throne) in size. It is small enough to fit the palm of ones hand, which might explain the name "locust leg" due to its "humble" size. The instrument has six slots in the throne to which a gnomon could be fitted.

The gnomon is missing. The throne does not have suspension ring either, although the whole for it seems to be present.

The inscription on the front reads:

الملك العادل

ابو المظفر عماد الدين

لمعرفة الساعات الزمانية

صنعاً أبو الفرج عيسى

Al-Malik al- 'Adil Abu Muzaffar Imad al-Din.  
Li-ma'rifat al-Sa'at al-Zamaniyya.  
Sana'ahu Abu'l-Faraj Isa.

While the inscription on the reverse reads:

[ on the instrument erroneously لساعات ] معرفة الساعات الزمانية لعرض لج

Ma'rifat Sa'at al-Zamaniyya Li-'Arz LJ (33, Damascus)



It is interesting to note that both instruments (Paris and ours) feature some misspellings and errors in the inscriptions and scales of the instrument (which are “silently corrected” in the Paris BNF Instrument catalogue. See, Turner 2018, p.188).

For example, our instrument seems to miss the letter lam connected to the word sa’at in the inscription on the reverse. Perhaps the maker was not a native speaker of Arabic.

The instrument has no date. But inferring from the fact that Imad al-Din, the father died in 1146 and that the Paris instrument is dated 1163/64 [ AH 559], the instrument must be at least 18 years older.

#### Technical description

The instrument is a portable vertical sundial of the type known as “locust’ leg” in medieval Islamic literature. The name is probably inspired by the story of Salomo, to whom all animals presented a gift, and ants presented him a “locust’ leg”, which he accepts, despite being a “humble present”. It is also probably due to this story that in Islamic culture the term “locust’ leg” is known as a humble gift.

The earliest descriptions of how to make such an instrument appear in the work on astronomical instruments authored by the 13th century astronomer al-Marrakushi. The instrument is technically equivalent to the cylindrical sundial where the markings are “wrapped” around a cylinder.

The instrument features a gnomon which is mounted perpendicular on the instrument on top of the graph engraved on the instrument. The gnomon is moved according to the date by means of slots which make it possible to change the position of the gnomon horizontally along the line with slotholes.

Curved hour-lines and declination scales are engraved on both sides of the instrument. Each of the columns correspond to an astronomical sign ( i.e Aries, Taurus) which are labeled in Arabic in a double row at the bottom of the instrument. The curved hour lines are labeled in abjad notation. Each sign is divided into three parts of 10 degrees intervals

It is interesting to note that, while the Paris instrument has on each side markings for a different latitude, this instrument has the same engraving on both sides. This might explain also the reason why there is only latitude inscription on the instrument, which is at the end of the inscription on the reverse ( LJ : 33 degrees, Damascus).

#### Use of the Instrument

The instrument is suspended perpendicular to the ground perpendicularly such that the gnomon pointed towards the sun.

#### Literature:

General information on the history of the “Locust Leg” in the medieval:

François Charette, *Mathematical Instrumentation in Fourteenth Century Egypt and Syria: The Illustrated Treatise of Najm al-Din al- Miri*. Brill, Leiden 2003.

For a detailed analysis of the Paris instrument, see:

Paul Casanova, “La Montre du Sultan Noûr ad dîn l’Hégire = 1159-1160) Syria”, *Revue d’Art Oriental et d’Archeologie* (Paris), Reprint: *Islamic Mathematics and Astronomy series*, Vol. 88, Frankfurt 1998, pP. 242-262.

Anthony Turner, Silke Ackermann & Taha Yasin Arslan, *Mathematical Instruments in the Collections of the Bibliothèque Nationale de France*, BNF Éditions / Brepols, London / Turnhout 2018







Lot 305

#### A MUGHAL-STYLE CARVED JADE RAMS CUP, 18 CENTURY

The lustrous and even white stone exquisitely worked in the form of a lobed floral bloom with delicate rounded walls rising steeply from the foot, one side elegantly tapering into an openwork handle modelled in the form of a ram's head depicted turned to one side, the beast sensitively rendered with a serene expression with a slightly open mouth and a beard conjoined to the exterior of the vessel, its head accentuated by a pair of precisely striated curved horns, one extending into and silhouetting the edge of the vessel, the exterior of the vessel decorated in low relief with a band of upright acanthus leaves, all supported on a splayed foot depicted as a lotus bloom with furled petal tips radiating from a rounded centre.

12 by 9.8 cm.

Estimate € 3000 - € 5000



Lot 306

#### A MUGHAL GEM-SET JADE TALWAR HILT, INDIA, 19TH CENTURY

Of baluster form with broad crossguard, elongated forte, disc pommel and knop terminal, the green stone set with rubies and diamonds with flowering heads and vines framed by gold inlaid borders.

Length: 19 cm.

#### PROVENANCE

Property of Forest Lawn Mortuary, from Hubert Eaton Collection

Estimate € 5000 - € 8000



## ISLAMIC JEWELLERY



Lot 307

### AN ISLAMIC TWISTED NIELLO GOLD BRACELET, SELJUK, 12TH-3TH CENTURY

This bracelet is a very beautiful example of Seljuk jewellery from the 13th century and presents a very high level of craftsmanship with its beautifully twisted body, and finely crafted ends (in the shape hearts) adorned with fine chisel and niello gold work with fine and sharp flora design, surrounded by dotted chain, and granules of gold. Probably produced by an Anatolian workshop considering that at the beginning of the century, the great Seljuk empire fell under the rule of the Mongols, this bracelet was worn by an affluent member of society.

6.5 cm. diam.

Weight 46 gr.

Estimate € 6000 - € 8000







Lot 308

### A RARE PAIR OF A FATIMID GOLD BRACELET, POSSIBLY SYRIA, 11TH CENTURY

The plane band of the hinged bracelet with dotted lines on alternate facets, the middle of the strap with continuous 'V' shapes lined strap work, the bezel with a cruciform motif set with s. The back of both of those bracelet's bezel are flat and sharply engraved with floral designed in front, attachment pin through the edges of the bezel.

7.5 cm. diam.

Weight 49 gr. each

Estimate € 20.000- € 25.000



### CATALOGUE NOTE

These bracelets demonstrate the artistry and luxury of Islamic goldworking techniques in the Fatimid period. Bracelets of this type were evidently made and worn in pairs, further magnifying the effect of the fine workmanship and precious materials. Such gold jewelry served not only as a spectacular form of personal adornment but also as an indicator of a woman's wealth and social standing.

Those that remain are in museum collections. Similar at Jewellery and Goldsmithing in the Islamic world, Jerusalem, 1987, fig.11, p.25) which is a near pair to an example in the National Museum of Syria, in Damascus (inv.no.2799-A; Mikhail B. Potrovsky. Like this example both the Freer and the Damascus bracelets use techniques of repoussé and extremely refined granulation in their decoration, a characteristic feature of Fatimid jewelry. Both also have central panels set with a design based around the motif.







Lot 309

### A FINE SELJUK NIELLO GOLD GEM-SET BANGLE, PERSIA, 12TH CENTURY

A fine Seljuk niello gold gem-set bangle Persia, 12th Century with triangular section shank terminating in a double lion-head clasp, two seated lions either side of the raised conical bezel inset with a large red gemstone, a face to one side of the bezel, the shank with raised quatrefoil motifs interspersed by niello inscription-filled cartouches, engraved vegetal decoration to bezel; the ring with multifaceted bezel flanked by lion masks, the shank and sides of bezel engraved with cable design, set with large gemstone.

Weight 6 gr.

Inscriptions:

al-'izz wa al-iqba[l]/ al-dawalah/ wa al-salamah/ wa al-sa'adah, 'Glory and Prosperity, turn of fortune, and well-being and happiness'; al-'izz wa al-iq[bal]/wa al-daw[lah]/... al-salamah/ wa al-sa'adah, 'Glory and Prosperity, wealth ... well-being and happiness.'

For a similar bangle in the Metropolitan Museum of Art, see M. Jenkins and M. Keene, *Islamic Jewellery*, New York, 1982, no. 25.

Estimate € 6000 - € 8000



Lot 310

### A SELJUK GOLD RING WITH ENGRAVED RED AGATE SEAL, ANATOLIA OR CENTRAL ASIA, 12TH-13TH CENTURY

The setting of the stone with five claws, with engraved and applied decoration of arabesques and palmettes inlaid with niello, inscription "Abu Baker" ابو بكر  
2 cm. height  
Weight 6 gr.

Estimate € 1500 - € 2000



Lot 311

### A CARTHAGINIAN GOLD RING, CIRCA 7TH-6TH CENTURY BC

A ring in pale gold with a round bezel and simple shank made from a square sectioned rod. The bezel is decorated with filigreed granules including two representations of gold necklaces which are the hieroglyphs for the word 'Good gold' or 'negev'. Whether the wearer would have had any idea of the significance of this is an interesting question. The type might have been simply schematic but given its elaboration this is unlikely to be the case.

Bezel diameter: 19 mm., 23 by 21 mm.

Size: 16

Weight: 5.3 gr.

Estimate € 2500 - € 3000



Lot 312

### AN EARLY ISLAMIC SAPPHIRE SET GOLD RING, 10TH-11TH CENTURY

A Sapphire seal of oval shape, set in gold ring, the shoulders decorated with scrolls and loops.  
Weight: 3.97 grams

Estimate € 1500 - € 2000









AN OTTOMAN JADE AND JEWEL-SET GILT SILVER BELT BUCKLE, TURKEY, 17TH CENTURY

A slightly curved gilt silver belt, with a central aperture and hidden sliding hinge, four thin stays on under-side to fasten belt, the front worked in repoussé with foliate scrolls, set with encrusted jade plaques inlaid with gold and colorful stones, bordered by further stones set into shallow bud-shaped settings. 25 by 11 cm.

CATALOGUE NOTE

This magnificent belt buckle belongs to a very small group of Ottoman buckles decorated in such an extravagant manner which are known to exist. One is in the Topkapi Saray Collection and another in the Benaki Museum (Ballian 1992, p.96-97, no.53). Another similar example, dated to the sixteenth century, now in the Museum für Kunsthandwerk, Frankfurt, inv. no. 14320, displays a similar pattern of arrangement, with inset jade plaques and colourful gemstones on a repoussé ground.

The colourful stones bordering each plaque of the buckle were each set into bud-shaped clasps using a technique known as mihlama (R. Hasson, Later Islamic Jewellery, L.A. Mayer Memorial Institute for Islamic Art, Jerusalem 1987, p.11, no. 3). The Ottoman tradition of setting jade and gemstones into metal objects intended for everyday use to embellish them can be seen on a number of different objects including small boxes, book covers, weapons (see following lot).

Estimate € 25.000 - € 35.000



A GHURID GOLD DINAR FROM THE REIGN OF MU’IZZ AL-DIN MUHAMMAD B.SAM (567-602AH/ 1173-1206AD) GHAZNA MINT, DATED 601AH/ 1204AD

With square cartouche filled with inscription in naskhi to both sides, the borders with further inscriptions in naskh script, multiple dinar, extremely fine. The reverse side of the coin is inscribed as ‘La la illa Allah Muhammad Rasul Allah, al Nasir li-Din Allah Amir al muminin’, surrounded by part of v.33 from surah al-Tawbah. The obverse of this coins is inscribed as “As Sultan al- Azam Muizz-ud Duniya-wa al-Din Abu al Muzaffar Muhammad bin Sam’ within a square on the obverse side, in margin: mint and date. Weight: 17.44 gr. Diameter: 35 mm.

CATALOGUE NOTE

Originally a dynasty of local chieftains from Ghur in the heart of present-day Afghanistan, the Ghurids first come into historical focus during the first decades of the 5th/11th century when Mahmud of Ghazna and his son Ma’sud launched a series of raids into their territory. By the beginning of the 6th/12th century it was the Great Seljuqs under Sanjar who had become the dominant force in the region, but the defeat of Sanjar in 548h, combined with the decline of the Ghaznavids, left a power vacuum in the region which the Ghurids were well-placed to fill.

Mu’izz al-Din Muhammad was the younger brother of Ghiyath al-Din Muhammad, and was about 14 years old when his elder brother succeeded Sayf al-din Muhammad as Ghurid Sultan in 558h. Unlike their predecessors, who often fought and feuded among themselves, the two brothers maintained a successful and harmonious partnership which endured for forty years, creating together a vast empire stretching from Northern India to the margins of the Caspian Sea. In 569h they captured Ghazna, which now became Mu’izz al-Din’s seat, and from where he soon turned his attention to India.

Mu’izz al-Din’s first raids took him over the Gumal Pass and into the Punjab. He captured Multan and Uch in 570h, and by the late 570s had forced the Sumeras in Lower Sindh to acknowledge him as their overlord. Following a less successful campaign against Gujarat in the West, Mu’izz al-Din turned next to northern India, eliminating the last of the Ghaznavids at Lahore in 582h. From here he continued down the Ganges Valley and twice fought Prithviraja III, the Chahamana king of Ajmer and Dehli, at Tarain (now Taraori in Haryana). In the first Battle of Tarain in 587h, Mu’izz al-Din himself was injured and obliged to retreat, but he returned in the following year and won an overwhelming victory on the same field after surprising Prithviraja by attacking before daybreak. Mu’izz al-Din proceeded to occupy Ajmer where he swiftly moved to establish Islam, replace existing temples with mosques and introducing Islamic precepts and legal principles.

Appointing a local ruler, Govindaraja, to govern Ajmer for him, Mu’izz al-Din soon left India for Khurasan, where he rejoined Ghiyath al-Din in his struggle against the Khwarezmshah. But his mamluk lieutenants continued to build on his Indian conquests: while he had no sons of his own, Mu’izz al-Din treated his mamluks as his heirs, giving them excellent training both as soldiers and administrators. Three in particular went on to play important roles in the history of India: Nasir al-Din Qubacha, who became ruler of Multan, Muhammad Bakhtiyar Khalji, who founded the Sultanate of Bengal, and perhaps above all Qutb al-Din Aybak, who established the Sultanate of Dehli.

Ghiyath al-Din died in 599h, and Mu’izz al-Din succeeded him as sole Ghurid Sultan. He continued to enjoy success in India, where his commander Muhammad Bakhtiyar Khalji became the first Muslim commander to capture Bengal in the year 601h, striking coins in Mu’izz al-Din’s name to mark this great victory. With the whole of Hindustan now under his control, Mu’izz al-Din reportedly received the new title al-Sultan al-Sharq, ‘Sultan of the East.’ But his final years were marked by disaster in the West, where the Ghurids suffered a disastrous defeat at the hands of the Khwarezmshahs. Almost the whole of Khurasan was lost, but Mu’izz al-Din himself managed to reach Ghur where he began to regroup and make preparations for a counter-attack. Before this could be launched, however, he was summoned to India to suppress a revolt. With his Indian domains pacified once more and in the capable hands of Qutb al-Din Aybak, Mu’izz al-Din set out for Ghazna, but the man who had changed the course of Indian history was assassinated in the Punjab in 602h.

Estimate € 6000 - € 8000





Lot 315

#### A GHURID GOLD DINAR FROM THE REIGN OF MU'IZZ AL-DIN MUHAMMAD B.SAM (567-602AH/ 1173-1206AD) GHAZNA MINT, DATED 601 AH/1204 AD

With square cartouche filled with inscription in naskhi to both sides, the borders with further inscriptions in naskh script, multiple dinar, extremely fine.

The reverse side of the coin is inscribed as 'La la illa Allah Muhammad Rasul Allah, al Nasir li-Din Allah Amir al muminin', surrounded by part of v.33 from surah al-Tawbah.

The obverse of this coins is inscribed as "As Sultan al- Azam Muizz-ud Duniya-wa al-Din Abu al Muzaffar Muhammad bin Sam' within a square on the obverse side, in margin: mint and date.

Weight: 22.35 gr.

Diameter: 35 mm.

Estimate € 16.000 - € 20.000



Lot 316

#### A PAIR OF BYZANTINE GOLD LUNATE EARRINGS, 6TH-7TH CENTURY AD

An elaborate pair of lunate earrings from the early Byzantine period. The earrings are worked in a repousse manner with the centre perhaps showing large bunches of grapes(?) along with foliage in an 'opus terrasile' technique while the rest of the composition shows decorated motifs such as repeated pellets and twisted or beaded wire signs. The edges of the sheet are framed with flat wire and on the outside rim hollow pellets are soldered to the edge. 55 by 45 mm.

Weight together: 9.3 gr.

#### PROVENANCE

Ex-European private collection acquired before 1970

Estimate € 1500 - € 2000

Lot 317

#### A PAIR OF LATE FATIMID GOLD EARRINGS. 12TH CENTURY AD

A pair of later Fatimid earrings from the end of the 12th c AD. The earrings are formed of a thick, circular wire with a device for closing the loop and three large globular beads which are threaded onto the wire and fixed by attachment with beaded spaces which are in turn soldered to the wire. The beads are made from thin sheet moulded into hemispheres which are then soldered at the edges to form a sphere. These were then turned embellished with twisted wires and beads. The type originally derives from Byzantine prototypes and the interaction between the two cultures is well known in terms of borrowing from each other in the field of jewelry. They are exceptionally well preserved .

44 by 42 by 17 mm. Gold. Late Fatimid 12th. c. AD.

#### PROVENANCE

Private collection, Belgium

Estimate € 4000 - € 6000







Lot 318

### A MUGHAL GEM-SET ENAMELED GOLD NECKLACE, LATE 18TH CENTURY

Each floral shaped element set with ruby, emerald, turquoise and agate gem-stones.

Estimate € 2000 - € 3000



Lot 320

### A MUGHAL GEM-SET ENAMELED GOLD NECKLACE LATE 18TH CENTURY

Each square element set with nine ruby gem-stones with pendant pearls, the reverse decorated in red, green, white and turquoise enamels with floral motifs.

Width: 15 cm.

Weight: 69.07 gr.

Estimate € 3000 - € 5000

Lot 319

### A SELJUK GOLD PENDANT, PERSIA, 11TH-12TH CENTURY

Comprising a central inverted T-shape element of box construction, the face with figure-of-eight wire decoration, flanked on each side with confronted birds formed of scrolling wirework with applied similar wings and conical tails, one with a pronounced crest, three pendant beads of similar workmanship below with seed-pearls, a similar larger seed-pearl and suspension loop above.

6 by 4.5 cm.

8 gr. weight

#### CATALOGUE NOTE

The motif of two confronted peacocks, found on Byzantine jewelry (Hasson, Rachel: Early Islamic Jewelry, Jerusalem, 1987, no.3, p. 13),

and was popular in various areas of Seljuk art including jewelry as



Estimate € 500 - € 800



Lot 321

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AN OTTOMAN GOLD KOHL BOTTLE, 16TH/17TH CENTURY

A gold kohl container of square shape and tapering neck with eyeliner, decorated in low relief to each side with a flower head surrounded by leaves.

Height. 4.5 cm

Weight: 19.10 g

Estimate € 2500 - € 3500



Lot 322

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A GOLD ISLAMIC BRACELET, 11/12TH CENTURY AD

A gold bracelet decorated with engraved birds (eagles?) alternating with stylized crosses with quartered fleur de lys motifs. The motifs are engraved in roundels which alternate between the designs. There are traces of niello in the engraved recesses and this technique was widely used in the eastern Mediterranean at this time, the origins of which go back to the Romans. The clasp or closing mechanism is a commonly used triple lug mechanism which then closes with an inserted pin. The objects using this style are divided between Seljuks, Byzantines, Armenians within the area of Anatolia from where the most of these objects originate.

60 mm. diam., 16 gr. weight

Estimate € 1000 - € 1200



Lot 323

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A MAGNIFICENT FATIMID GOLD RING. 10/11TH C. AD

A very large and elaborate gold ring from the 10/11th.c.AD. This exceptional ring shows off the extraordinary skill and virtuosity of the jewelers of the Fatimid period, something hardly seen before or since the period of the Fatimid Empire. The ring is built up of '8' shaped elements made of flattened wire which are then filigreed to each other to form a sheet which is then fashioned into the required shape. The shank is lined from the inside by a plain gold sheet while all the other edges are formed by a beaded wire running along the joins. The bezel is in the form of a lozenge, and a cabochon garnet is set into the centre, held on a mount surrounded by a plain wire. The technique produced what in effect is a 'cage' of strength yet great lightness, a truly remarkable achievement. It is for this factor that the technique was never used again in later times.

This ring stands as a testament to the opulence and level of craftsmanship reached during the Fatimid period in the urban centers of the manufacture of such items.

44 x 28 x 15 mm Gold and garnet. Fatimid 10/11 th.c.AD

Estimate € 5000 - € 8000







Lot 324

### A BRONZE LOBED CUP, PERSIA, 11TH/12TH CENTURY

Of shallow rounded form with eight radiating lobes, a ring handle at one side with mythical beast thumbpiece, the sides engraved with four roundels containing floral motifs and a figure head, set between two bands of floral scroll.

Diameter: 12 cm

Height: 6.2 cm

Estimate € 7000 - € 9000



Lot 325

### A SELJUK SILVER INLAID BRONZE CANDLESTICK, PERSIA 12TH/13TH CENTURY

Of faceted waisted octagonal form extruded to points at the corners of the flat shoulder with slightly sunken centre, the tubular neck with rounded mouth, each of the sides with inlaid scrolling leafy vine around a central roundel containing birds, a band of benedictory inscription above and below in angular Kufic script, the shoulder with a band of meandering benedictory inscription, traces of silver inlays.

Height: 26 cm

Estimate € 20.000 - € 30.000





Lot 326

**A NIELLOED CAST BRONZE INCENSE BURNER, KHURASAN, PERSIA, 11TH-12TH CENTURY**

Cast bronze with engraved and punched decoration with niello, knop-head lid with central vertical aperture, carved with foliate Kufic band on lid and scrolling palmettes on body, old collector's number written under foot 'MTW 328'

Height: 9 cm.

Diam. 6 cm.

Inscriptions

Repeat of: 'Perpetual glory'

**CATALOGUE NOTE**

Reminiscent of Buddhist reliquaries, the shape of this incense burner sits at the crossroads of cultures. The technique itself of engraving with niello highlights with an emphasis on foliate palmettes (either on the vines or in the calligraphy) is seen on metalwork from Spain to Persia. A sword pommel in the Furusiyya Art Foundation, attributed to Syria or Persia, ninth-tenth century, displays a similar niello and silver aesthetic with foliate Kufic (inv. no.R-623, see Furusiyya Art Foundation 2008, p.106, no.68).

Estimate € 2000 - €3000



Lot 327

**A FINE BRONZE INKWELL WITH A DOMED LID, KHORASAN, PERSIA, EARLY 13TH CENTURY**

A fine bronze inkwell with a domed lid, round body and lotus-bud shaped ribs each engraved with interlaced geometric pattern. The rim of the lid with three separate bands engraved in thuluth calligraphy. The body inlaid in silver forming a star shaped pattern. Each star depicting various signs of the zodiac set within an upper and lower band of floral motifs. The base, also inlaid in silver, is engraved with an interlaced roundel of arabesques set within three separate bands of thuluth calligraphy and sitting on three oval shaped feet. 12 cm. height 10 cm. diam.

Estimate € 8000 - € 10.000







Lot 328

A SAFAVID GILT DECORATED DAGGER, PERSIA, 17TH CENTURY

The watered steel blade with thickened spine, central ridge with raised lobed cartouches, the blade and spine gilt decorated with fighting animals, the join with single gilt flowers. Length 41 cm.

Estimate € 5000 - € 7000



Lot 329

A SMALL INSCRIBED KNIFE, LATE TIMURID, 15TH-16TH CENTURY

With straight tapering steel blade, inscribed in gold to one side, the bone hilt flat either side and stained blue, applied gold juncture. Length: 15.5 cm.

Estimate € 300 - € 500



Lot 330

A MUGHAL BRASS INCENSE BURNER IN THE FORM OF A LION, INDIA ,17th CENTURY

Standing taut on all four with large hoof-shaped paws, hinged head, detailed facial features, open eyes and pointed ears, upward pointing stylised foliate tail. 23 by 16.5 cm.

Estimate € 8000 - € 10.000





Lot 331

# A POST SASSANIAN TURQUOISE GLAZED POTTERY STORAGE JAR IRAN OR IRAQ, 7TH-8TH CENTURY

The egg-shaped jar, with three small handles, is covered entirely with a heavy dark-green glaze, which is common in Sassanid ceramic production. The decoration is based on a series of concentric circles in relief finished off in the middle with a motif of a stylised bunch of grapes, which is related to a widespread tradition of symbolic figures. Below the brim there is a geometric motif in relief made up of small rhombuses. The shape, decoration and technique used in the piece are evidence of the stylistic continuity between the late Sassanid and the early Islamic periods. The jar was probably intended to store foodstuffs. Through stylistic analysis. The shape and decoration of the jar, the technique used and the dark green glaze are all typical of Sassanid ceramics. 50 cm.

PROVENANCE  
Private collection, The Netherlands

Estimate € 6000 - € 8000



Lot 332

# A MONUMENTAL LATE TIMURID ENGRAVED COPPER BOWL CENTRAL ASIA LATE 15TH-EARLY 16TH CENTURY

Of typical form, the rounded body engraved with elegant floral sprays on hatched ground within hanging medallions with palmettes finials, interspersed with rising medallions with loose quatrefoils and floral sprays, a register of elongated calligraphic cartouches in thuluth script with religious prayer. With the name of its owner, Muhammad Nur al-Din bin Karim.

Diameter: 47.5 cm.

Height: 24 cm.

Estimate € 5000 - € 7000







Lot 333

# A GEMSET JADE PENDANT INDIA, 19TH CENTURY

The gold-inlaid decoration with a floral spray inlaid with polki diamonds, rubies and Emeralds in good condition.  
6.5 cm.

Estimate € 800 - € 1000



Lot 334

# A FINE MUGHAL JADE RAM'S-HEAD DAGGER'S HILT, 19TH CENTURY

The jade hilt carved in the form of a ram's head.  
Height: 7.2 cm.

Estimate € 400 - € 600

Lot 335

# A HEXAGONAL GOLD GEMSET QURAN CASE CUM PENDANT, LUCKNOW OR DECCAN, 19TH CENTURY

A gold box of hexagonal form with canted corners, the underside inset in a floral pattern, the cover decorated the Kaaba with two angels, surrounded by small rubies.

4 by 4 cm.

Weight: 52.7 gr.

Estimate € 4000 - € 6000



Lot 336

# A MUGHAL CALLIGRAPHIC JADE PENDANT (HALDILI), INDIA, DATED 1006AH/ 1598AD

Of drop shape, the jade surface carved with 7ll. of extremely elegant nasta'liq with occasional floral flourishes, the final line dated, silver mounted.  
Engraved: Ayat al-Kursi, Quran surah al-Baqara, v.255.

Estimate € 2000 - € 3000



Lot 337

# TWELVE GLASS MOULDED FRAGMENTS, PERSIA OR CENTRAL ASIA 10TH-12TH CENTURY

Twelve rectangular shaped fragments, moulded each with the word "Allah".  
Mounted and several sizes, approx. 1 by 1.2 cm / 0.8 by 1 cm.

Estimate € 800 - € 1200





Lot 338

### A MOSQUE LAMP, BRONZE WITH CLOISSONNÉ ENAMEL DECORATION, CHINA, LATE 19TH CENTURY

Mosque lamp, bronze with cloisonné enamel decoration.  
25.5 cm. high, 24 cm. diam.  
67.5 cm total height

#### CATALOGUE NOTE

As early as the 9th century, a large number of products were made in China for export to the Islamic world. Porcelain and textiles were the most important trade goods, but refined works of art in other materials could also be sold, especially if they were furnished with Arabic inscriptions.

This lamp, which was probably made for a local Chinese-Muslim clientele, illustrates a fascinating mixture of traditional Chinese and Muslim craft traditions. While the form and script can be related directly to the mosque lamps of the Arab world, the style of the decoration, with lotus patterns, is characteristically Han Chinese.

The cloisonné enamel technique was evidently already known in China in the late Yuan period (13th-14th century), but developed in earnest under the succeeding dynasties. In this technique, glass paste of various colors is placed within pattern-shaping enclosures (cloisons) in metal objects, usually copper or bronze. The decorated object is then fired until the glass melts, after which the surface is polished until it is smooth and even.

Estimate € 8000 - € 12.000

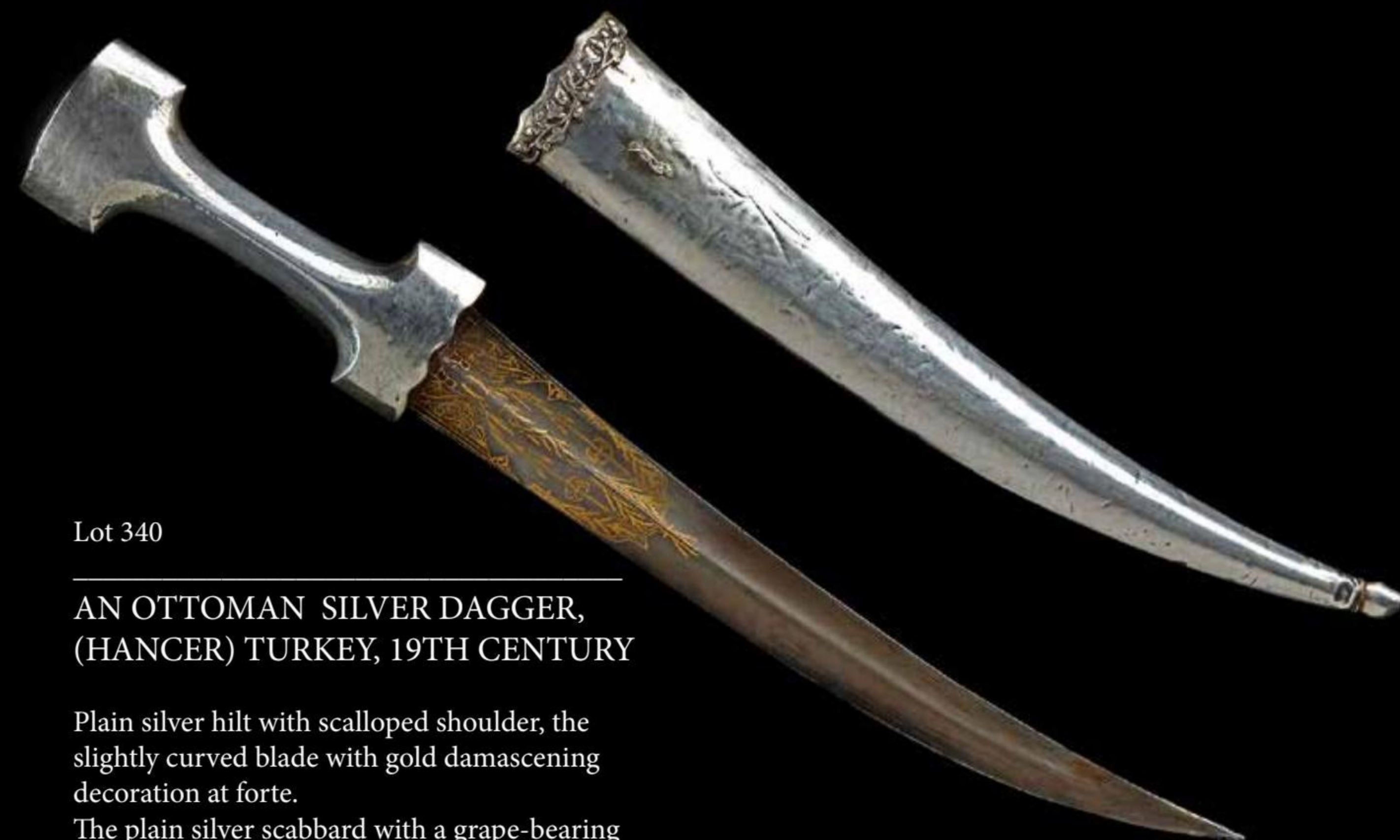


Lot 339

### AN OTTOMAN SILVER DAGGER, (HANCER) TURKEY, 19TH CENTURY

Plain silver hilt with scalloped shoulder, with openwork to the blade, decorated in gold overlay. The plain silver scabbard marked with the tughra of Mahmud II 1223-55 AH/1808-39 AD. Length: 51 cm.

Estimate € 6000 - € 8000



Lot 340

### AN OTTOMAN SILVER DAGGER, (HANCER) TURKEY, 19TH CENTURY

Plain silver hilt with scalloped shoulder, the slightly curved blade with gold damascening decoration at forte.

The plain silver scabbard with a grape-bearing vine frieze mount, marked with the tughra of Mahmud II 1223-55 AH/1808-39 AD. Length: 50 cm.

Estimate € 3000 - € 5000





Lot 341

MAHARAJA SHER SINGH RECEIVES A SWORD FROM RAJA DHIAN SINGH.  
DELHI SCHOOL, CIRCA 19TH CENTURY

Opaque pigments with gold on paper.  
35 by 25 cm.

Raja Dhian Singh (22 August 1796 – 15 September 1843) was the longest serving wazir of the Sikh Empire, during the reign of Maharaja Ranjit Singh, and four of his successors. He held the office for twenty five years, from 1818 up till his death. Dhian Singh was a brother of Raja Gulab Singh of Jammu, who later founded the Dogra dynasty when he became Maharaja of the princely state .

In this painting he is depicted presenting a sword to Maharaja Sher Singh,there by proving his loyalty towards him.

Estimate € 4000 - € 6000

Lot 342

PORTRAIT OF MAHARAJA NAU  
NIHAL SINGH OFF PUNJAB DELHI  
SCHOOL, 19TH CENTURY

Opaque pigments with gold on paper.  
33 by 25 cm.

Estimate € 2000 - € 3000

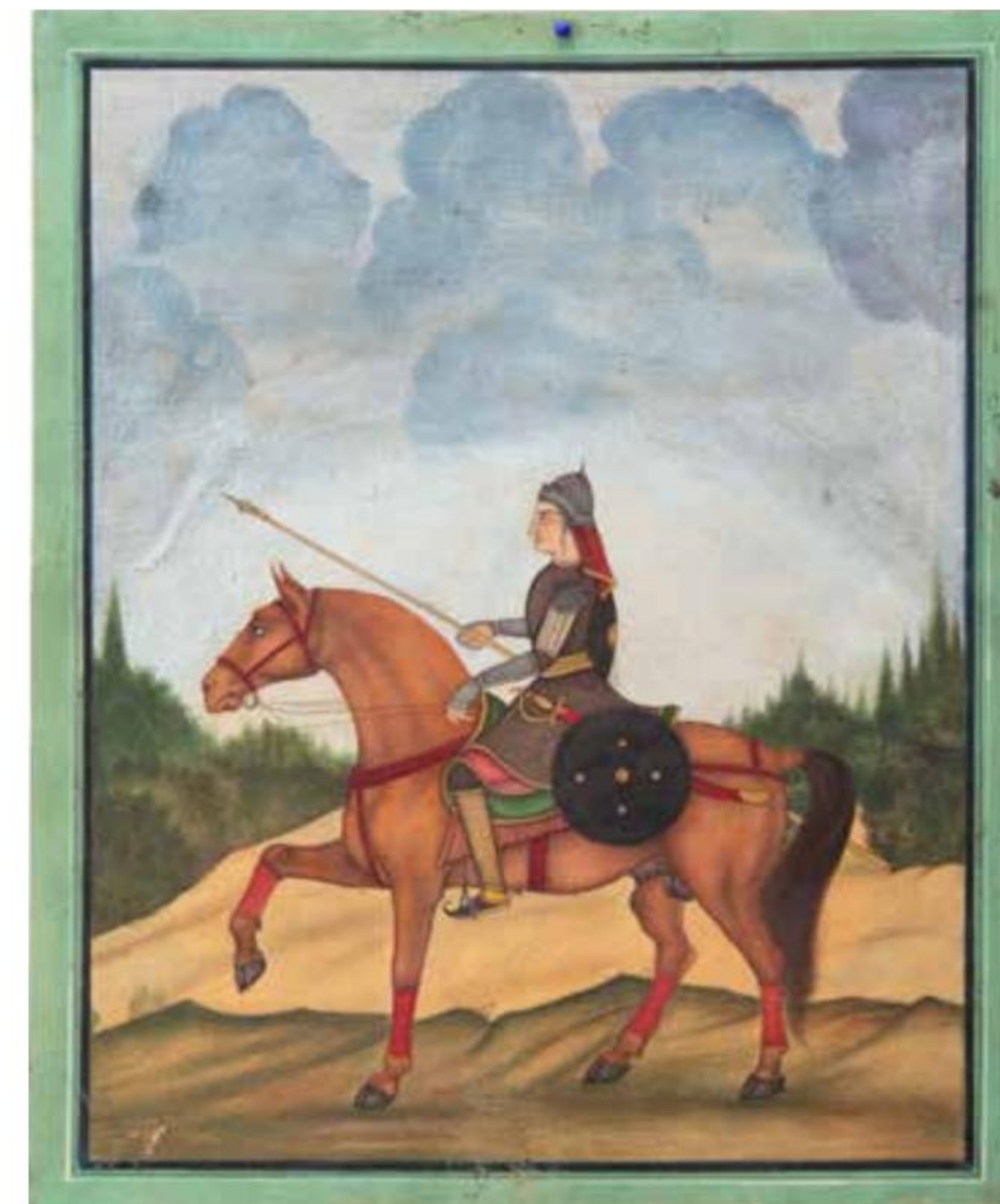


Lot 343

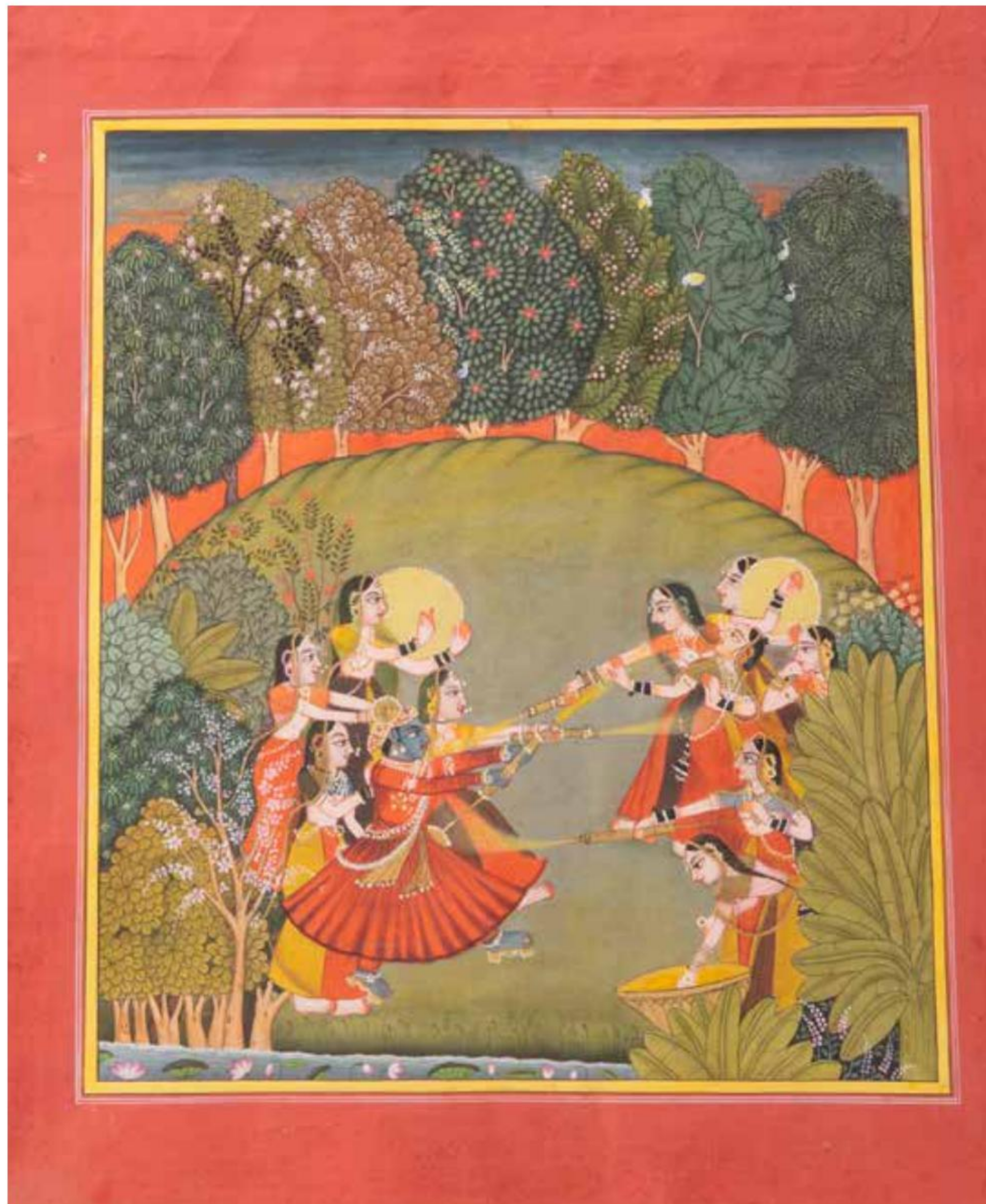
A SIKH SOLDIER SEATED ON A HOR-  
SE COMPANY SCHOOL, DELHI, CIR-  
CA 19TH CENTURY

A Sikh soldier seated on a horse holding a lance.  
Opaque pigments on paper.  
22 by 18 cm.

Estimate € 1200 - € 1500







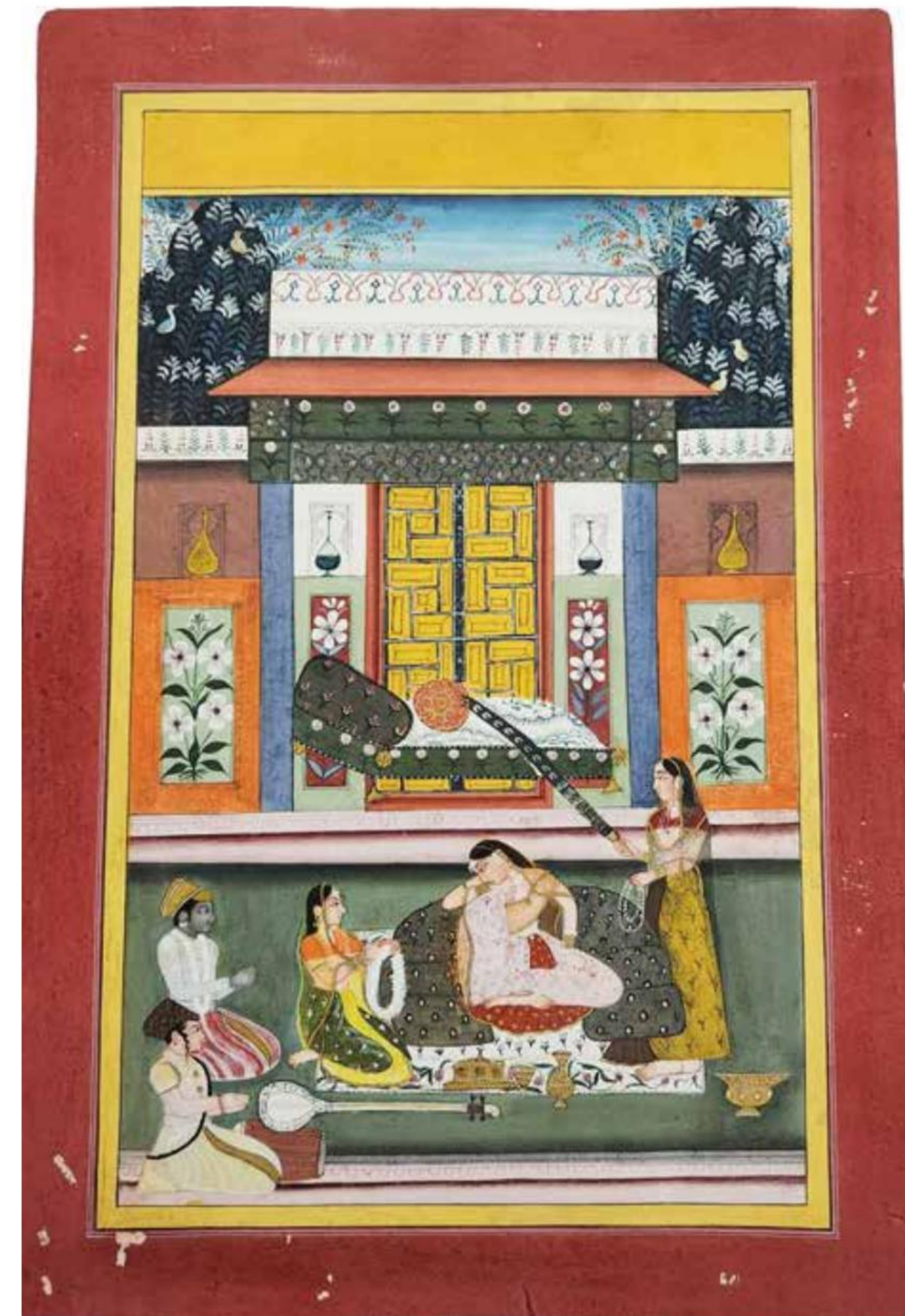
Lot 344

KRISHNA AND RADHA PLAYING HOLI INDIA, BUNDI, CIRCA 1820-1830

Opaque watercolor and gold on paper .  
33 by 29.6 cm.

Krishna and Radha Playing Holi  
India, BUNDI, circa 1820-1830  
Depicting Krishna and Radha surrounded by gopis in a Garden, the figures participating in the Holi festival splashing orange pigments.

Estimate € 2000 - € 3000



Lot 345

AN ILLUSTRATION TO A RAGAMALA SERIES: DIPAK RAGA, AMBER, RAJASTHAN, CIRCA 1700

Opaque pigments heightened with gold on paper  
31 by 21 cm.

Estimate € 2000 - € 3000





Lot 346

KRISHNA ON A CHARIOT: KISHANGARH SCHOOL, 18TH CENTURY

Opaque pigments with gold on paper.  
34 by 19 cm.

Folio from a Bhagavata Purana manuscript with black Devanagari script on the verso.

Estimate € 2000 - € 3000



Lot 347

NAWAB WAJID ALI SHAH OF OUDH WITH HIS RETINUE COMPANY SCHOOL,  
LUCKNOW, CIRCA 19TH CENTURY

Opaque watercolor and gold on paper.  
30 by 23 cm.

Estimate € 2000 - € 3000





Lot 348

RAMA AND SITA WORSHIPPED BY HANUMAN MEWAR, RAJASTHAN, CIRCA, 19TH CENTURY

RAMA AND SITA WORSHIPPED BY HANUMAN.

Opaque pigments heightened with gold on paper, the couple seated on a gold throne under a canopy, Lakshmana standing in front, Hanuman prostrating before them, 31 by 25 cm.

Estimate € 1500 - € 2000



Lot 349

PORTRAIT OF MAHARANA AMAR SINGH OF MEWAR MUGHAL, AMBER, RAJASTHAN, CIRCA 17TH CENTURY

Devanagari identificatory inscription on top of the standing figure.

Opaque water colour and gold on paper . 18.5 by 13 cm.

Estimate € 4000 - € 6000

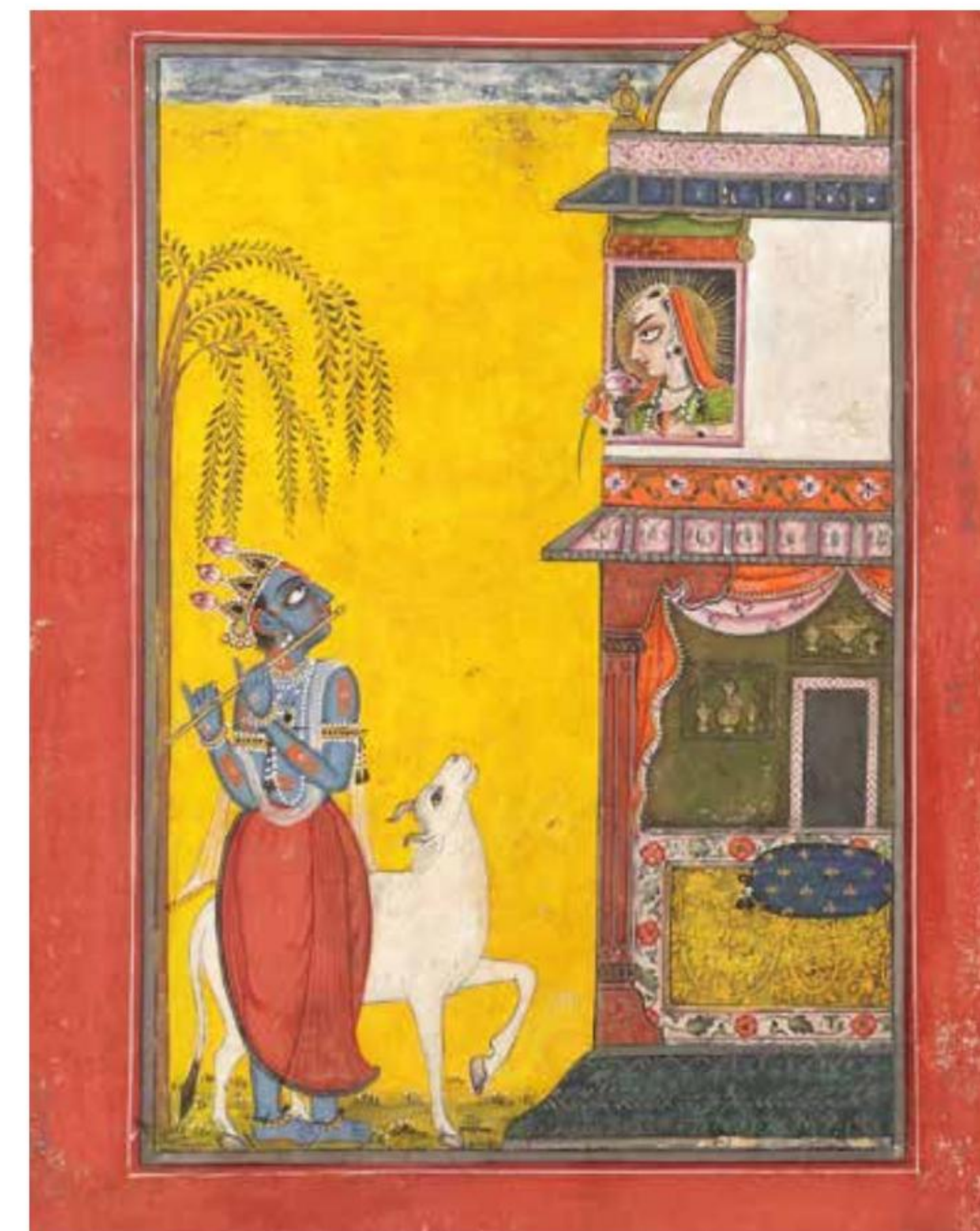


Lot 350

KRISHNA AND RADHA MANKOT, PUNJAB HILLS, NORTH INDIA, CIRCA 18TH CENTURY

Opaque pigments heightened with gold on paper. The couple depicted, Krishna holding a flute, under a blossoming tree. Radha is bringing a flower to her nose. 26 by 19 cm.

Estimate € 2000 - € 3000



Lot 351

RAJA ANAND DEV OF BAHU SEATED SMOKING A HUQQA, WITH TWO ATTENDANTS, BAHU (JAMMU), CIRCA 18TH CENTURY

Gouache on paper. Gouache heightened with tooled gold and silver on paper. 27 by 21 cm.

Estimate € 2000 - € 3000







Lot 352

MAHARANA ARI SINGH HUNTING MEWAR, RAJASTHAN, INDIA, CIRCA 19TH CENTURY

Gouache heightened with gold on paper, Maharana Ari Singh aims a long gun. And a princess is also depicted aiming a gun through a window in an elegant hunting lodge at a tiger which is attacking. Ladies of the court in elegant gold and orange costumes behind with the rest of the hunting party, the landscape at dusk set with trees and intersected by a meandering stream. 43 by 33.3 cm.

Estimate € 2000 - € 3000



Lot 353

MAHARANA JAGAT SINGH II OF UDAIPUR WATCHING A DANCE MEWAR, CIRCA 19TH CENTURY

Gouache heightened with gold on paper, the ruler sitting against a bolster and with a hookah pipe in his hand and attendants stand behind. He watches a dance performance accompanied by a band of musicians. 59 by 46.5 cm.

Estimate € 2000 - € 3000





Lot 354

# A PAINTING OF BILAVAI RAGINI, INDIA, BUNDI, 18TH CENTURY

Opaque pigments on paper.  
The lady seated on a Golden throne attaching her earrings with the aid of a mirror, with attendants and musician on an open veranda of a palace, green parrots above and roosters in the foreground, an inscription at top.  
26 by 16.5 cm.

## CATALOGUE NOTE

In the bilavai ragini, a woman traditionally dons eight types of auspicious ornaments in preparation for her husband's arrival. Most paintings of this subject depict the woman attaching her earrings (see K. Ebeling, Ragamala Painting, 1973, p. 59, fig C17 and p. 155, fig. 8).

Estimate € 1000 - € 1200

Lot 355

# A MAHARAJA AT WORSHIP BUNDI OR KOTA, RAJASTHAN, INDIA, CIR- CA 1820

Gouache heightened with gold on paper.  
30 by 23 cm  
25 by 18 cm

Estimate € 2500 - € 3500



164



Lot 356

# THE GOLDEN TEMPLE AT AMRITSAR NORTH INDIA, CIRCA 19TH CENTURY

Gouache on paper, depicting the Harmandir Sahib and its famous gold covering.  
38 by 22 cm

Estimate € 2000 - € 3000

Lot 357

# FIFTEEN ILLUSTRATED LEAVES FROM A MANUSCRIPT ON HORSES, INDIA, RAJASTHAN, 19TH CENTURY

Pencil, ink and gouache on paper, lines of Devanagari above, narrow yellow border, black rules, buff margins, the reverse of some of the folios with further lines of Devanagari and illustrations. Drawing: 24 by 17.5 cm.

## CATALOGUE NOTE

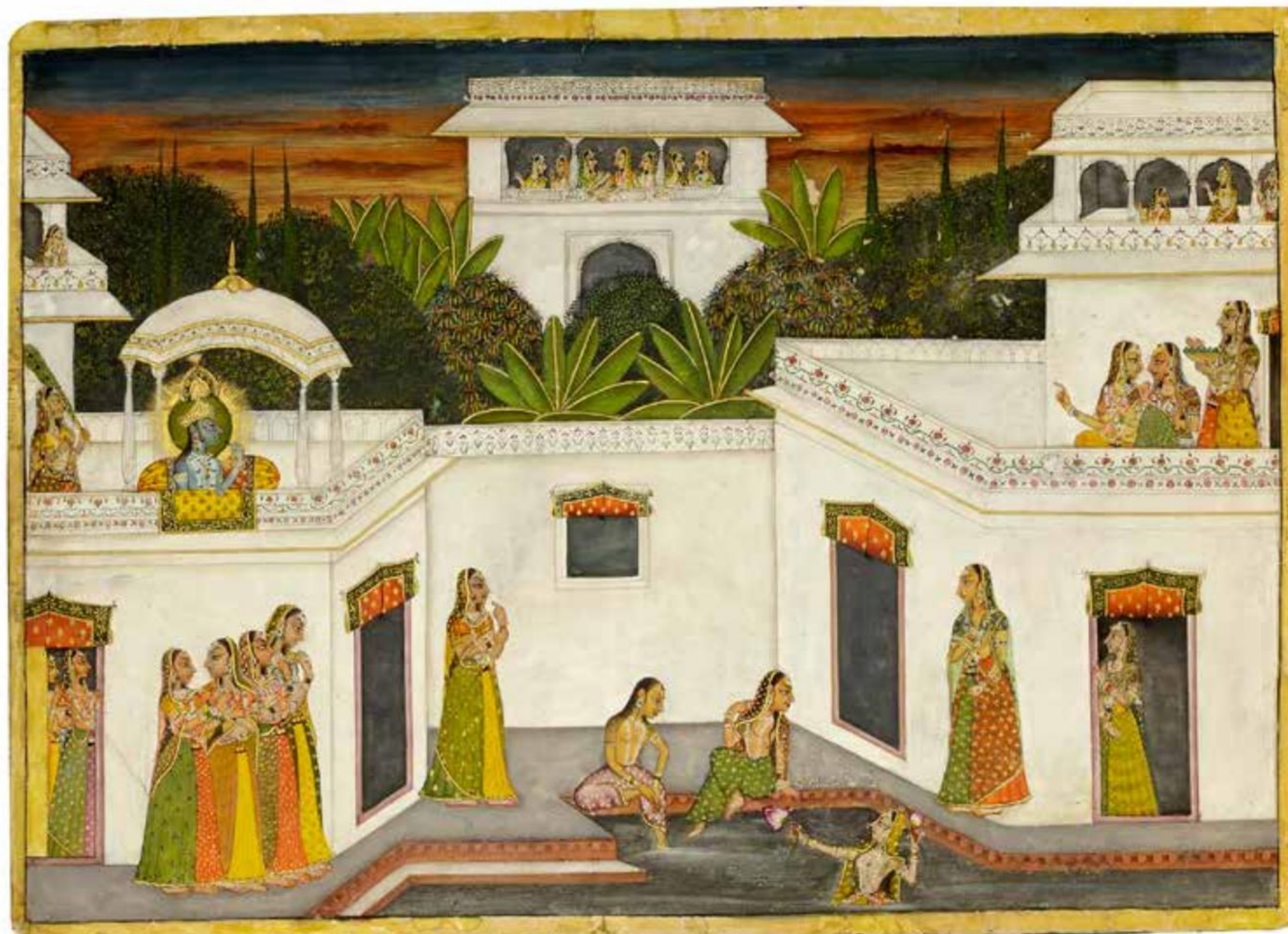
These illustrations were painted by a company school artist and would have originally been part of an equine medical manuscript. The manuscript is likely to have been a collection of treatments and procedures based on the Shalihotra Samhita treatise.

Estimate € 3000 - € 5000



165





Lot 358

# KRISHNA AND RADHA AT A PALACE COURTYARD, KISHANGARH, RAJASTHAN, NORTH WEST INDIA, LATE 18TH CENTURY

Gouache heightened with gold on paper.  
Krishna gazes at Radha, with gold-outlined green nimbuse, set in a palace scene with gopis on all sides of the  
palace some bathing in a pool.  
37.5 by 27 cm.

Estimate € 3000 - € 4000



Lot 359

# DARBUR OF BHARPUR SINGH, RAJAH OF NABHA (R. 1847-63), ENTHRONED WITH ATTENDANTS AFTER THE UMBALLA DURBAR OF 1860

Nabha or Delhi, circa August 1858, gouache and gold on paper.  
46 by 31 cm.

PROVENANCE  
Private collection, Germany.

CATALOGUE NOTE  
Maharaja Jaswant Singh of Nabha died in 1840 and was succeeded by his son Devinder Singh. In 1845, during the Sikh war, Devinder Singh withheld supplies from the British, and as punishment was deposed in 1846 and died in confinement in 1865. Devinder's son, Bharpur Singh, was installed as the Maharaja in 1847. During his minority, the affairs of state were managed by his grandmother. Bharpur Singh helped the British during the mutiny of 1857 and was rewarded with the grant of the divisions of Baval and Kanti with permission, later on, to purchase a portion of Jhayar territory. Like other Phulkian chiefs, he was granted the right of adoption, the power of life and death over his subjects and the promise of non-interference by the British in the internal affairs of his state. In September 1863, he was nominated a member of the Viceroy's Council but died at Nabha shortly afterwards, childless, in November 1863.

Estimate € 8000 - € 12.000



Lot 360

A PORTRAIT OF SHAH JAHAN, DELHI SCHOOL, MUGHAL INDIA, LATE 19TH CENTURY

Opaque pigments and gold on paper, on album leaf, depicting a standing Shah Jahan, with a halo and holding a sword in his right hand. 21 by 13.5 cm.

Estimate € 600 - € 800

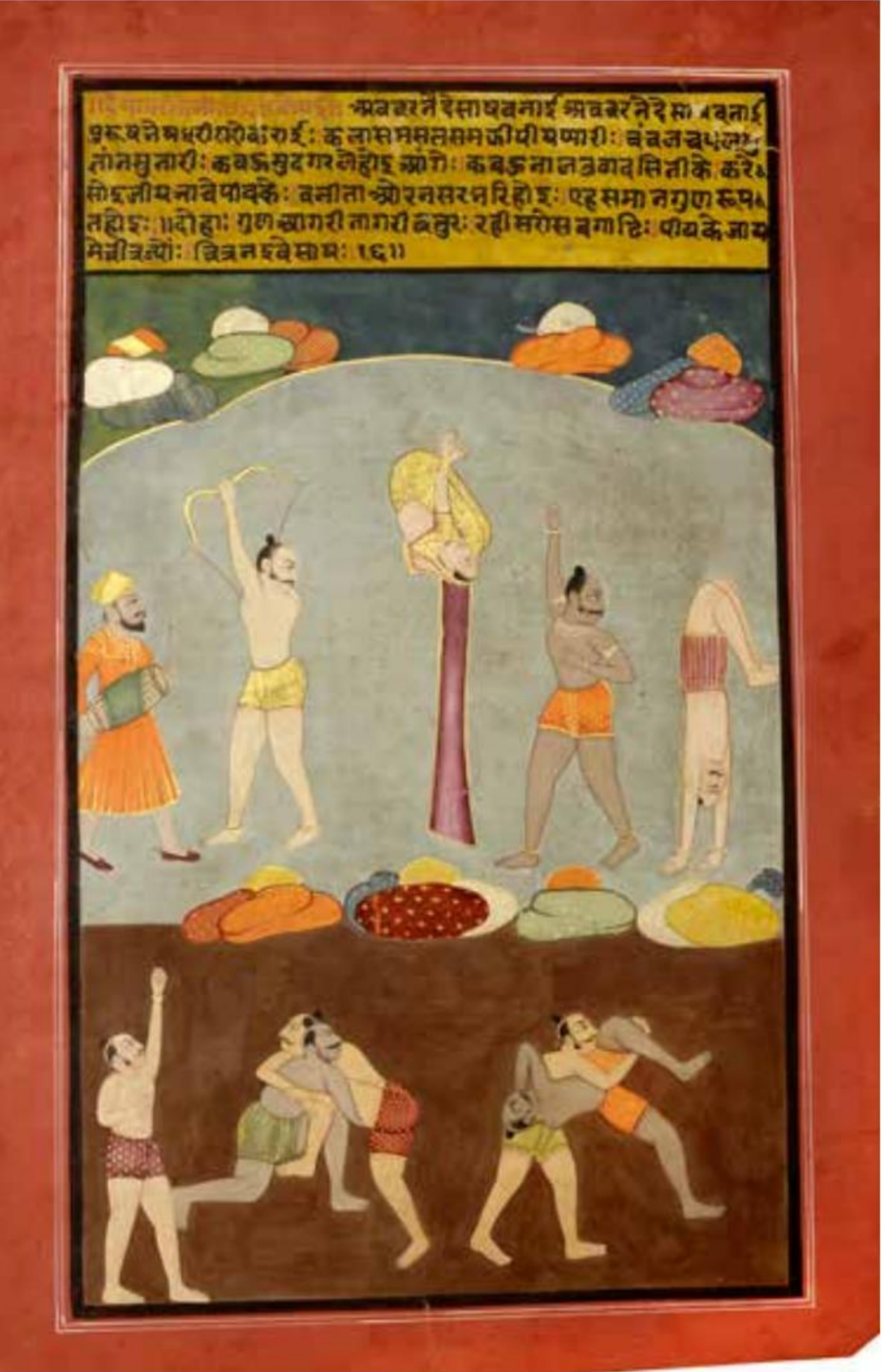


Lot 361

GOLCONDA RULER, BIJAPUR, 19TH CENTURY

22.2 by 14.5 cm.

Estimate € 600 - € 800



Lot 363

A PORTRAIT OF MAHARAJA GULAB SINGH, NORTH INDIA, 19TH CENTURY

Water color on paper. 20.1 by 30.3 cm.

Estimate € 600 - € 800



Lot 362

DESAKH RAGINI, WRESTLERS PERFORMING IN A LANDSCAPE, ORRCHA SCHOOL, CENTRAL INDIA, CIRCA 1770

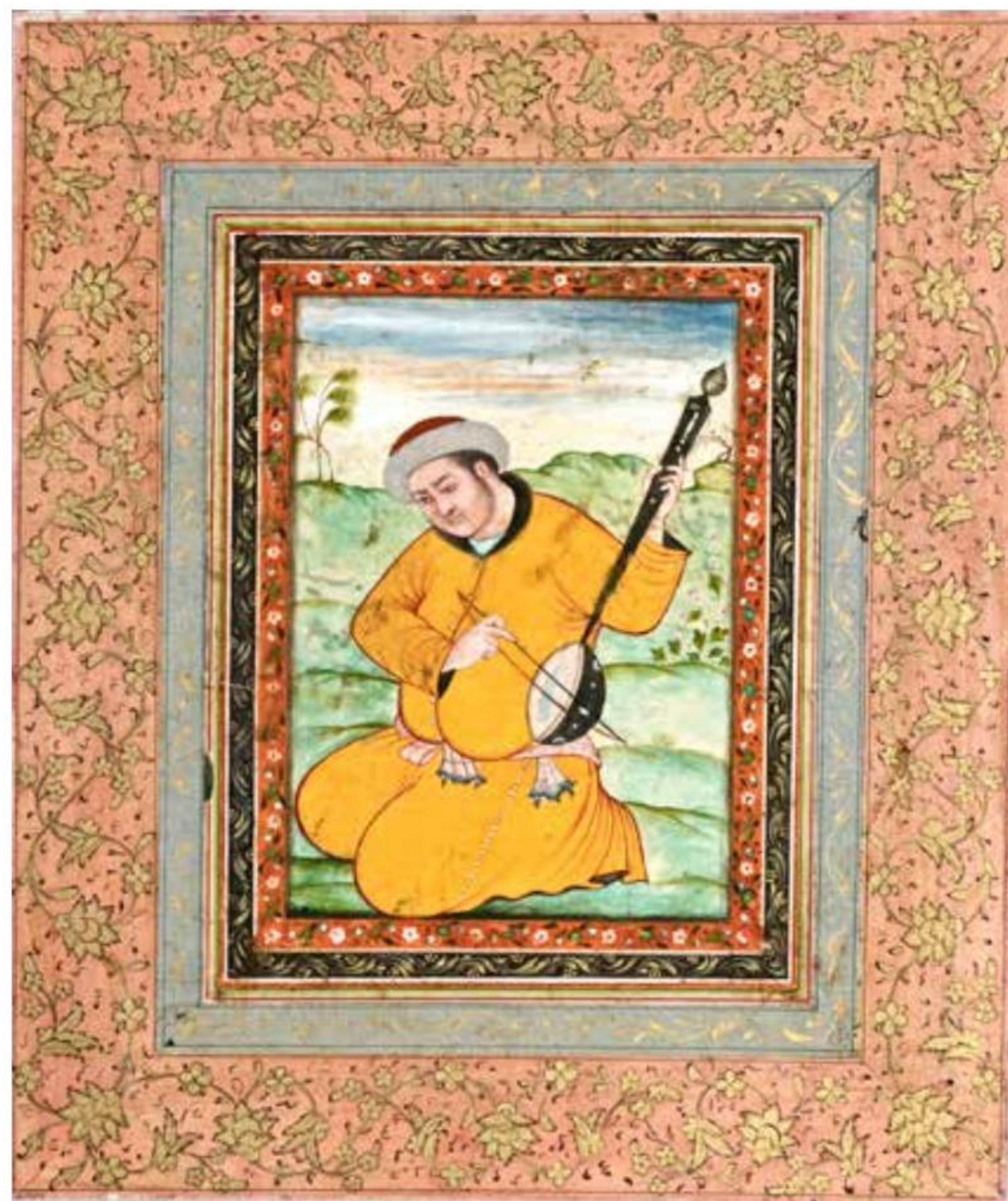
Leaf from a Ragamala series, Desakh Ragini. Gouache and gold on paper. 32 by 19 cm.

CATALOGUE NOTE

Ragamala paintings are inspired by a genre of poetry that assigned a specific form, mood and ambience to various musical modes. The paintings employ human characters to personify the ragas and along with various props and architectural compositions, convey the emotional state of the corresponding music and its poetic symbolism. These illustrations therefore form a bridge between music, poetry and painting. This particular Ragamala depicts pursuits of athletics prowess and strength, including wrestling (considered a noble activity in the Mughal era), as well as weightlifting and archery.

Estimate € 1200 - € 1500



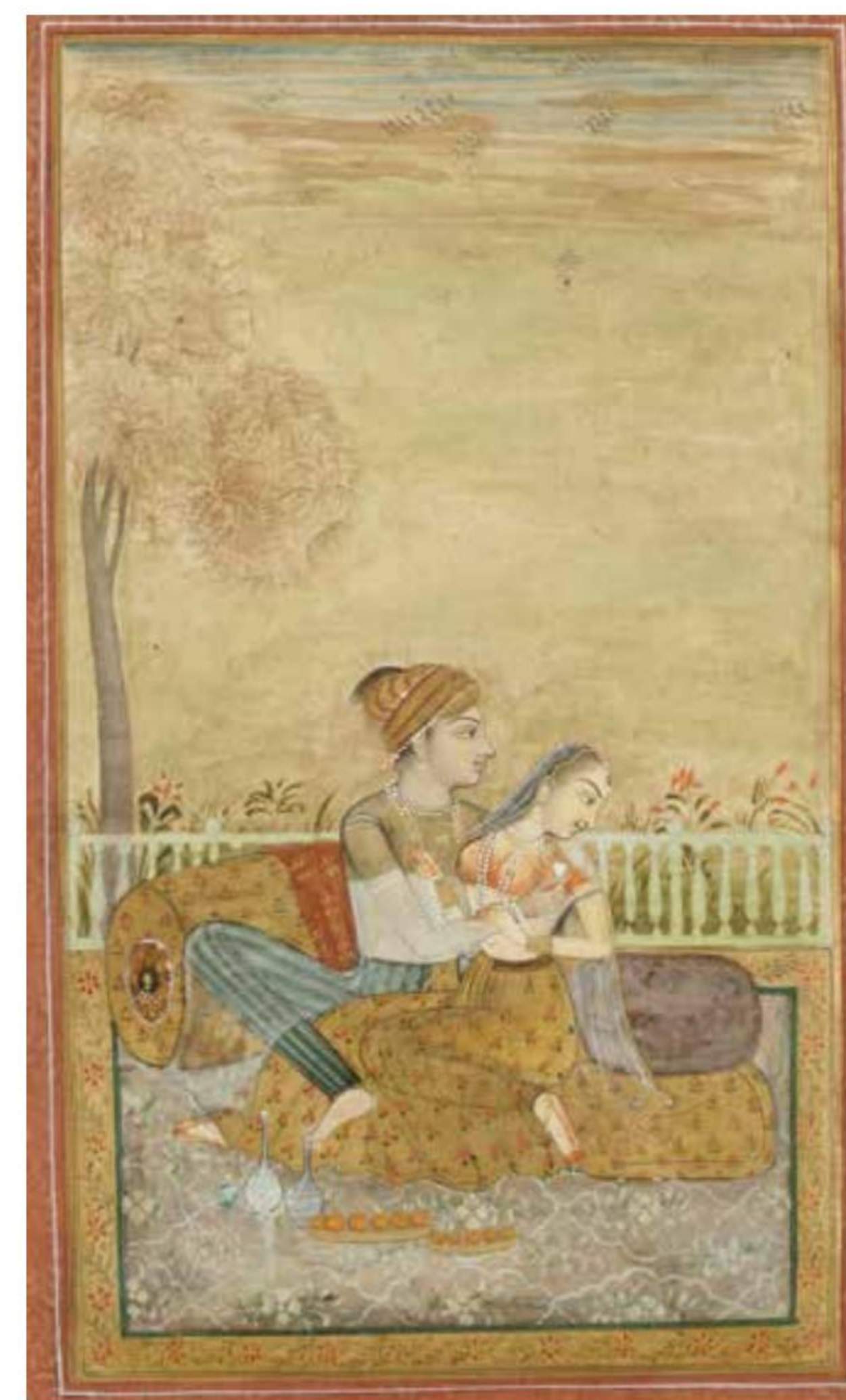


Lot 364

# A PERSIAN MINIATURE OF A MUSICIAN, QAJAR 19TH/20TH CENTURY

Gouache colours heightened with gold on paper, depicting a seated musician playing music at instrument, ruled in gold and polychrome borders, the margin stylized with gilt floral scrolls.  
30 by 25.5 cm.

Estimate € 400 - € 600



Lot 366

# A COUPLE EMBRACING ON A TER- RACE, NORTH INDIA, CIRCA 19TH CENTURY

Opaque pigments and gold on paper.

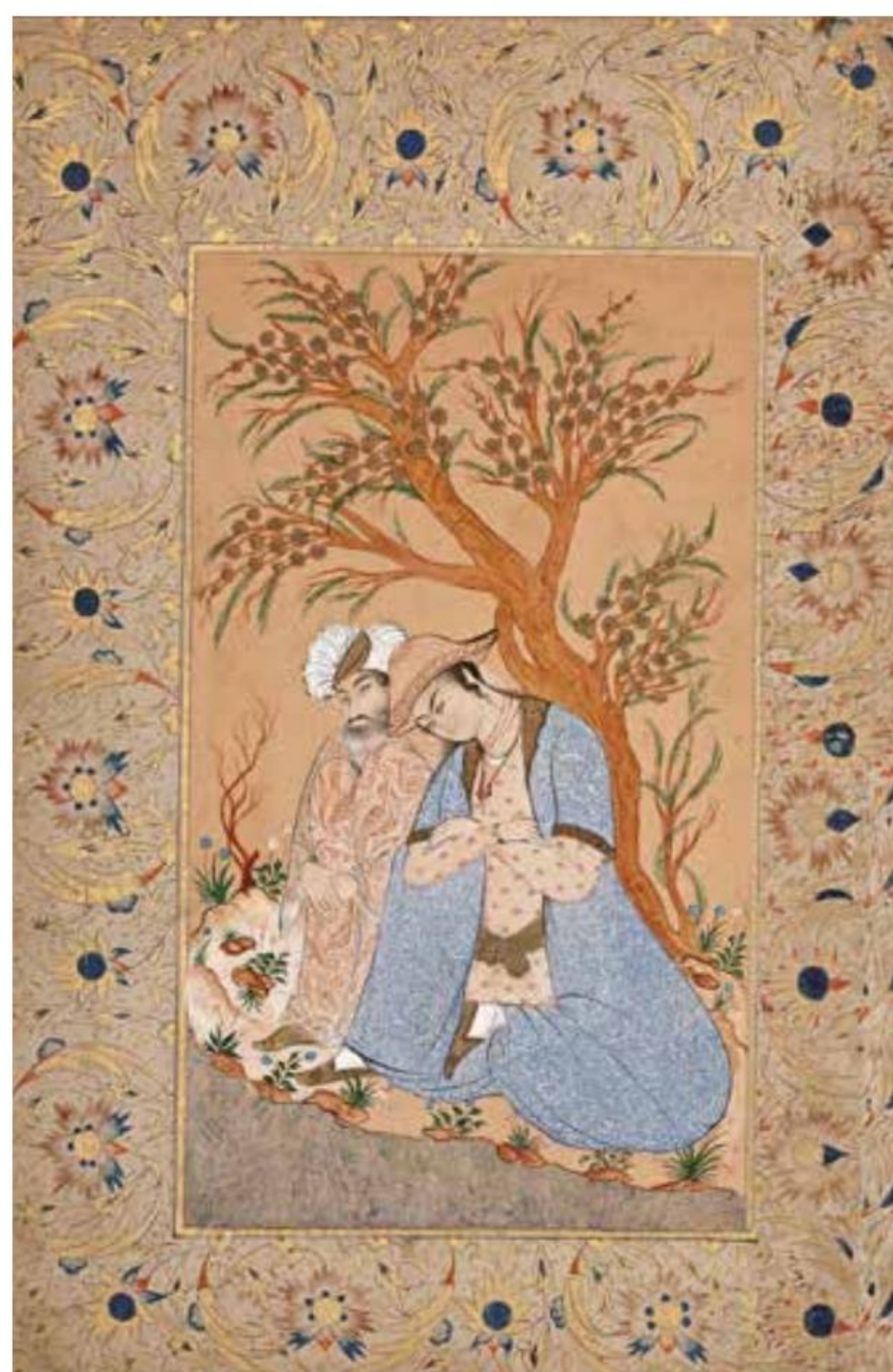
Estimate € 600 - € 800

Lot 365

# A SAFAVID STYLE MINIATURE PAINTING, PERSIA 20TH CENTURY

Gouache colours heightened with gold on paper, depicting two seated figures under a blossoming tree, the margin decorated with gilt and polychrome floral scrolls.  
Framed and glazed.  
23 by 34.5 cm.

Estimate € 400 - € 600



Lot 367

# MUSICIANS DOING RIAZ (PRACTICE), NORTH INDIA, 19TH CENTURY

Watercolor on paper.  
25.5 by 16 cm.

Estimate € 400 - € 600







Lot 368

MAHARAJA OF KOTAH HOLDING A DURBAR, KOTAH NORTH INDIA, RAJASTHAN,  
LATE 19TH CENTURY

Gouache heightened with gold on paper.  
Maharaja of Kotah holding a durbar with his courtiers and a British Regent. Below dancers  
and musicians entertaining the audience.  
52 by 43 cm.

Estimate € 1000 - € 1400



Lot 369

A PRINCE ENTERTAINED IN PALACE COURTYARD, JAIPUR, RAJASTHAN, 19TH  
CENTURY

Gouache heightened with gold on paper.

Estimate € 800 - € 1200





Lot 370

# A STUDY OF A RED FLOWER, PROBABLY DECCAN, CIRCA 18TH CENTURY

Opaque pigments heightened on paper.

25 by 17.5 cm

15 by 8 cm

Estimate € 2000 - € 3000

174

Lot 371

# SHAYKH ABD AL-QADIR JILANI AND KHAWAJA MU'IN AL-DIN CHISHTI, 19TH CENTURY

Opaque pigments heightened with gold on paper, depicting two seated imams 'Jilani and Chichti' in Al-Haram Al-Nabawi in the medina, ruled in gold and red borders.

25 by 18.5 cm.

Abdul Qadir Jilani (1077-1166 AD), the founder of the Qadriyyah Sufi Order, was a native of the Persian province of Gilan. He went to Baghdad to study before spending twenty-five years in Iraq as a recluse. In 1127 he returned to Baghdad, to teach and preach. In 1134 he became principal of a Hanbalite school in Baghdad.

When he first arrived in Baghdad, the other teachers of the city went out to meet him. They presented him with a bowl filled to the brim with water, meaning that there were already enough teachers in Baghdad. He manifested a rose in his hand and placed it on top of the water without spilling any. After this incident, he was known as the 'Rose of Baghdad' and the rose became the symbol of the Qadri dervishes. His works include Futuh al-Ghaib ('Revelations of the Unseen') and Jala' al-Khatir ('The Removal of Care').

The Order is the most widespread of the Sufi Orders in the Islamic world and can be found in India, Pakistan, Turkey, the Balkans as well as much of East and West Africa.

Muin al-Din or Khwaja Muin al-Din by Muslims of the Indian subcontinent, was a Persian Muslim preacher, ascetic, religious scholar, philosopher, and mystic from Sistan, who eventually ended up settling in the Indian subcontinent in the early 13th-century, where he promulgated the famous Chishtiyya order of Sunni mysticism. This particular tariqa (order) became the dominant Muslim spiritual group in medieval India and many of the most beloved and venerated Indian Sunni saints were Chishti in their affiliation, including Nizamuddin Awliya (d. 1325) and Amir Khusrow (d. 1325). As such, Chishti's legacy rests primarily on his having been 'one of the most outstanding figures in the annals of Islamic mysticism'.

Estimate € 800 - € 1200







Lot 372

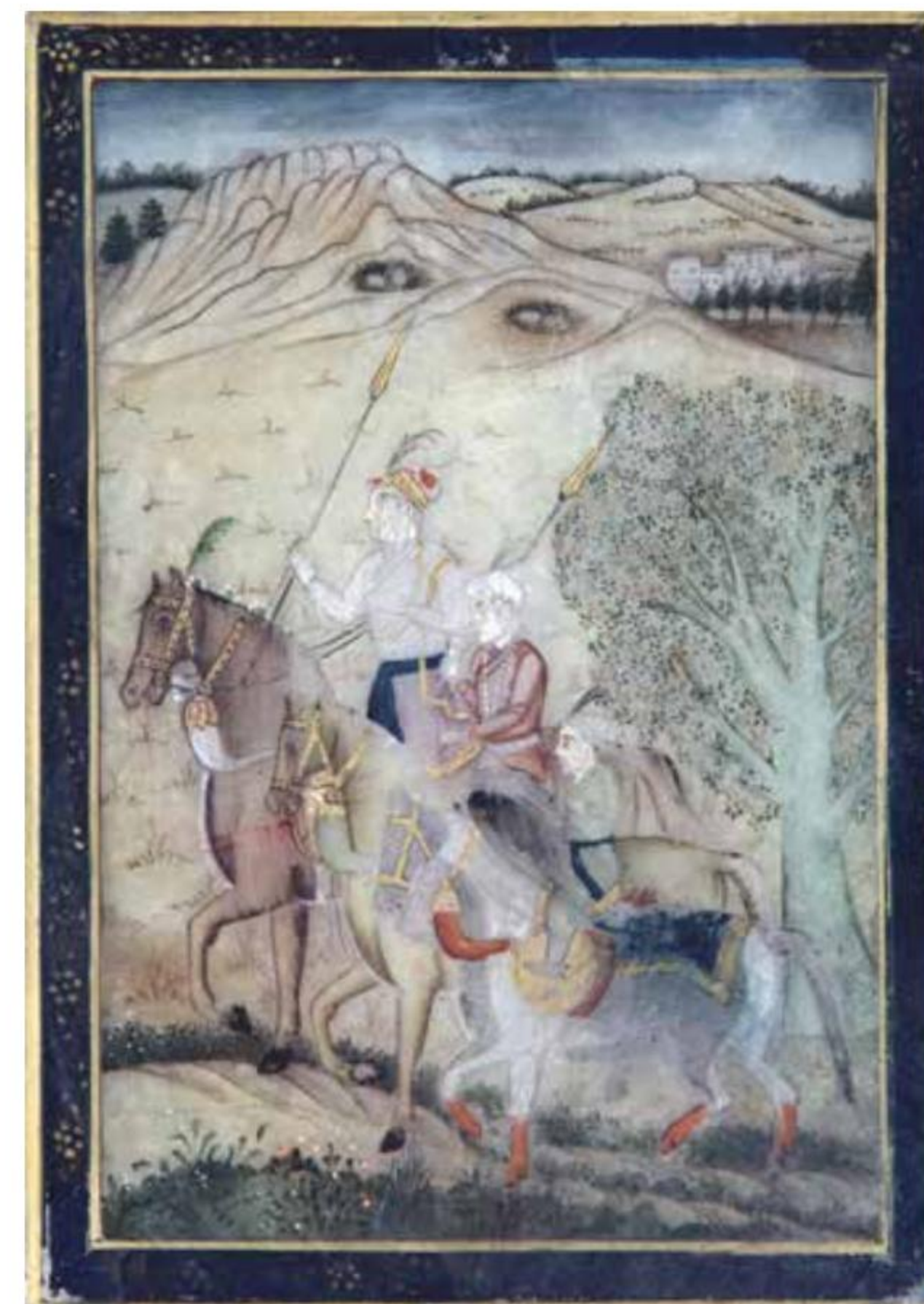
**A PRINCE WITH HIS CONSORT  
HUNTING A LION, NORTH INDIA,  
19TH CENTURY**

Gouache colour heightened with gold on paper, the lion is attacking an elephant on whose back is a howdah containing a prince with his mistress attacking the lion with a spear. The mahout (driver) of the elephant sits on the elephants neck and looks over his shoulder to watch. He holds an ankusha (elephant goad) in his left hand. The elephant has its trunk raised and is agitated due to the tiger attack. It has a richly decorated blanket under the howdah, which also has painted decoration. A green foreground under the moonlight.

Framed and glazed.

Painting: 23.5 by 15 cm.

Estimate € 300 - € 500



Lot 374

**THE THREE YOUNGER SONS OF  
SHAH JAHAN SHAH, AURANGZEB  
AND MURAD BAKHSH HAWKING IN  
A LANDSCAPE, MUGHAL, INDIA,  
19TH CENTURY**

Opaque watercolor and gold on marble.

Painting: 11 by 7.5 cm.

Including frame 32 by 27 cm.

Estimate € 1500 - € 2000

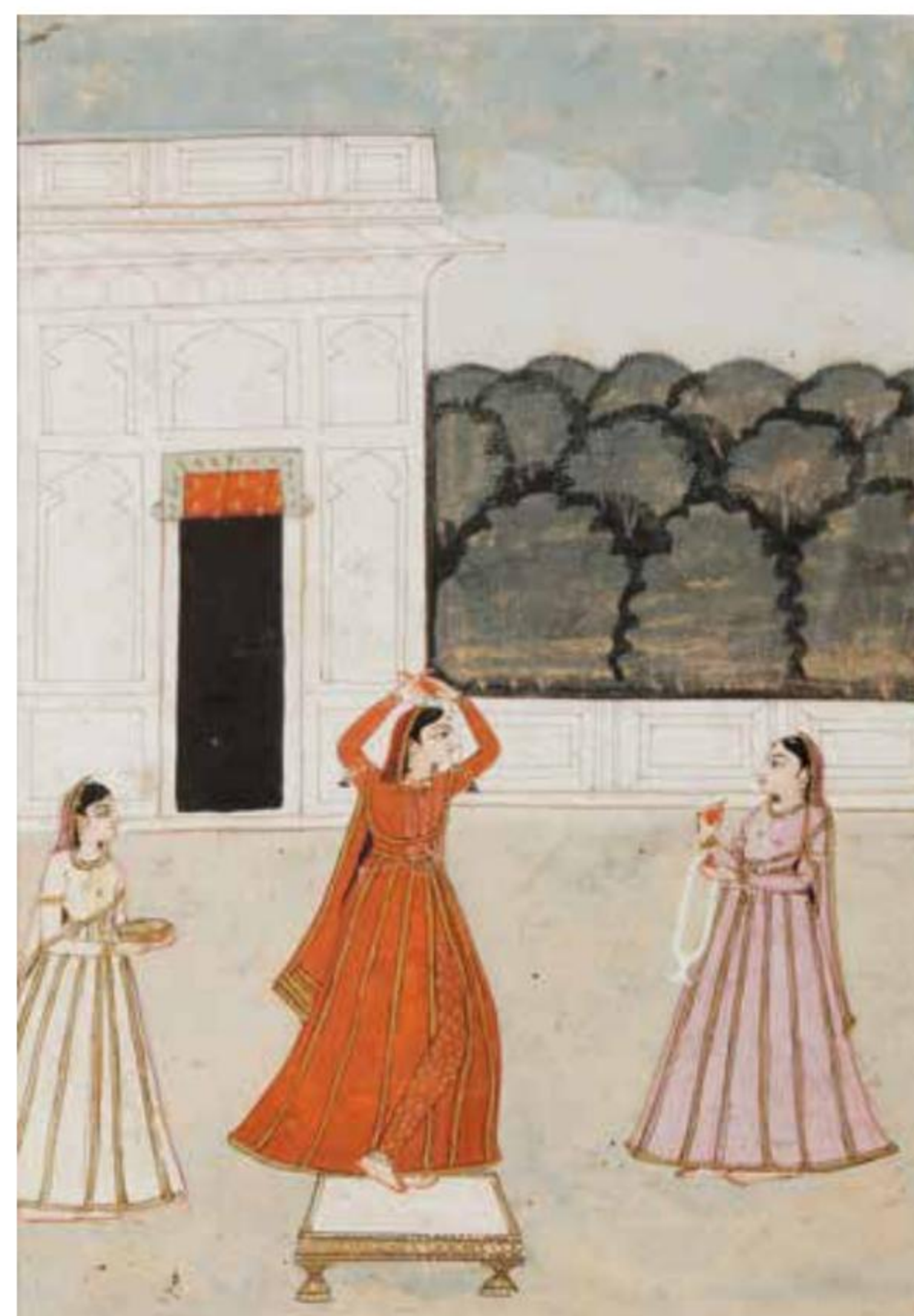
Lot 373

**LADY ON TERRACE WITH ATTEN-  
DANTS, JAIPUR SCHOOL, 19TH  
CENTURY**

Lady on terrace with attendants, Jaipur school, 19th century.

Painting: 19.8 by 13.9 cm.

Estimate € 600 - € 800



Lot 375

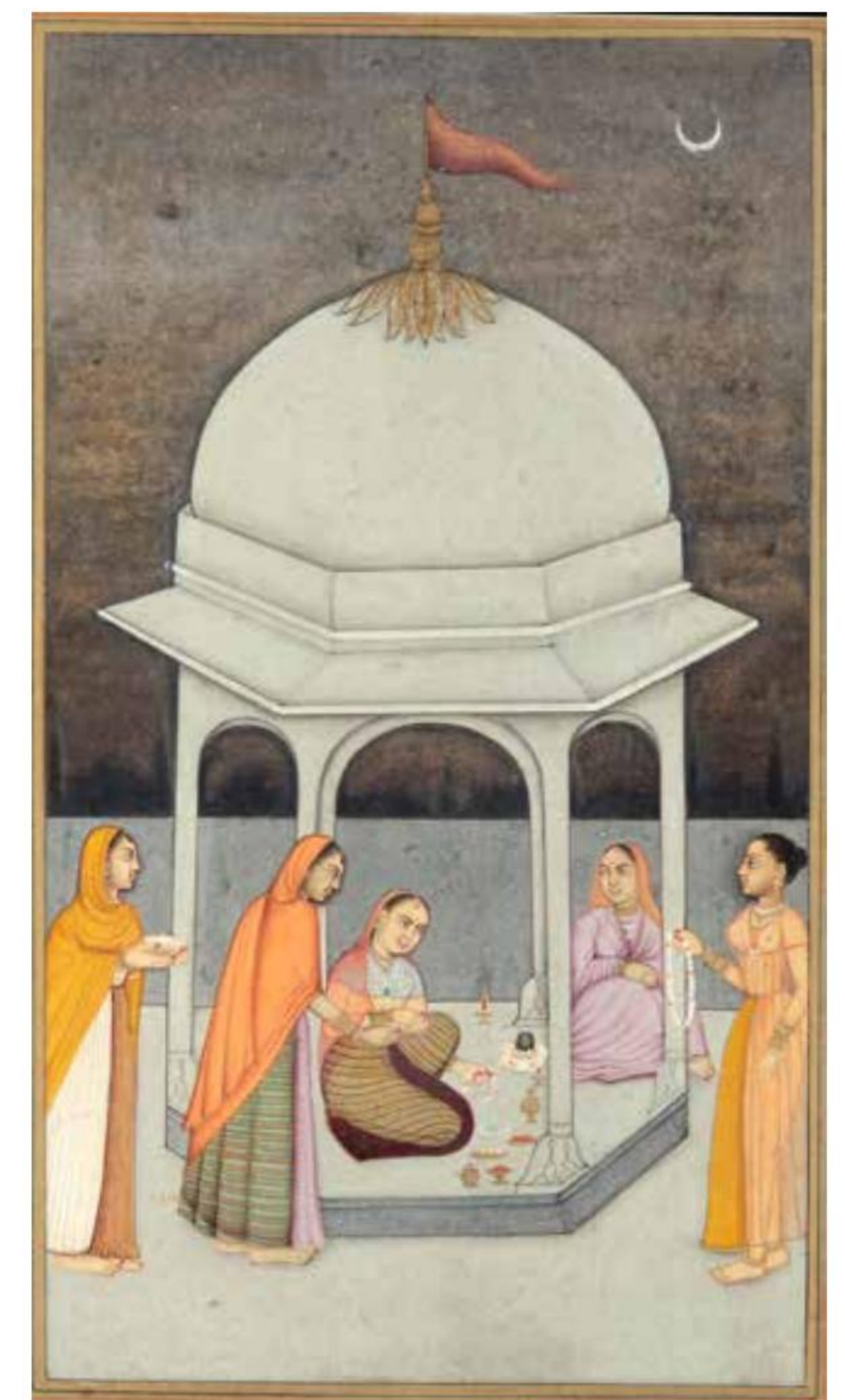
**LADIES VISITING A SHRINE AT NIGHT  
UNDER A CANOPY, BIKANER, RAJAST-  
HAN, NORTH INDIA, CIRCA 1780**

Opaque pigments heightened with gold on paper.

31 by 20.5 cm.

24 by 14 cm.

Estimate € 2000 - € 3000







Lot 376

# THE COSMIC FORM OF HANUMAN, NORTH INDIA, CIRCA 19TH CENTURY

Gouache heightened with gold on textile, Hanuman stands carrying Ram, Lakshman. He is fetching medicine to heal Lakshman.

117 by 80 cm.

Estimate € 2500 - € 3000



Lot 377

# AN IMPRESSIVELY LARGE SOUTH INDIAN PATH DECCAN, MOST PROBABLY TELANGANA, CIRCA EARLY 19TH CENTURY

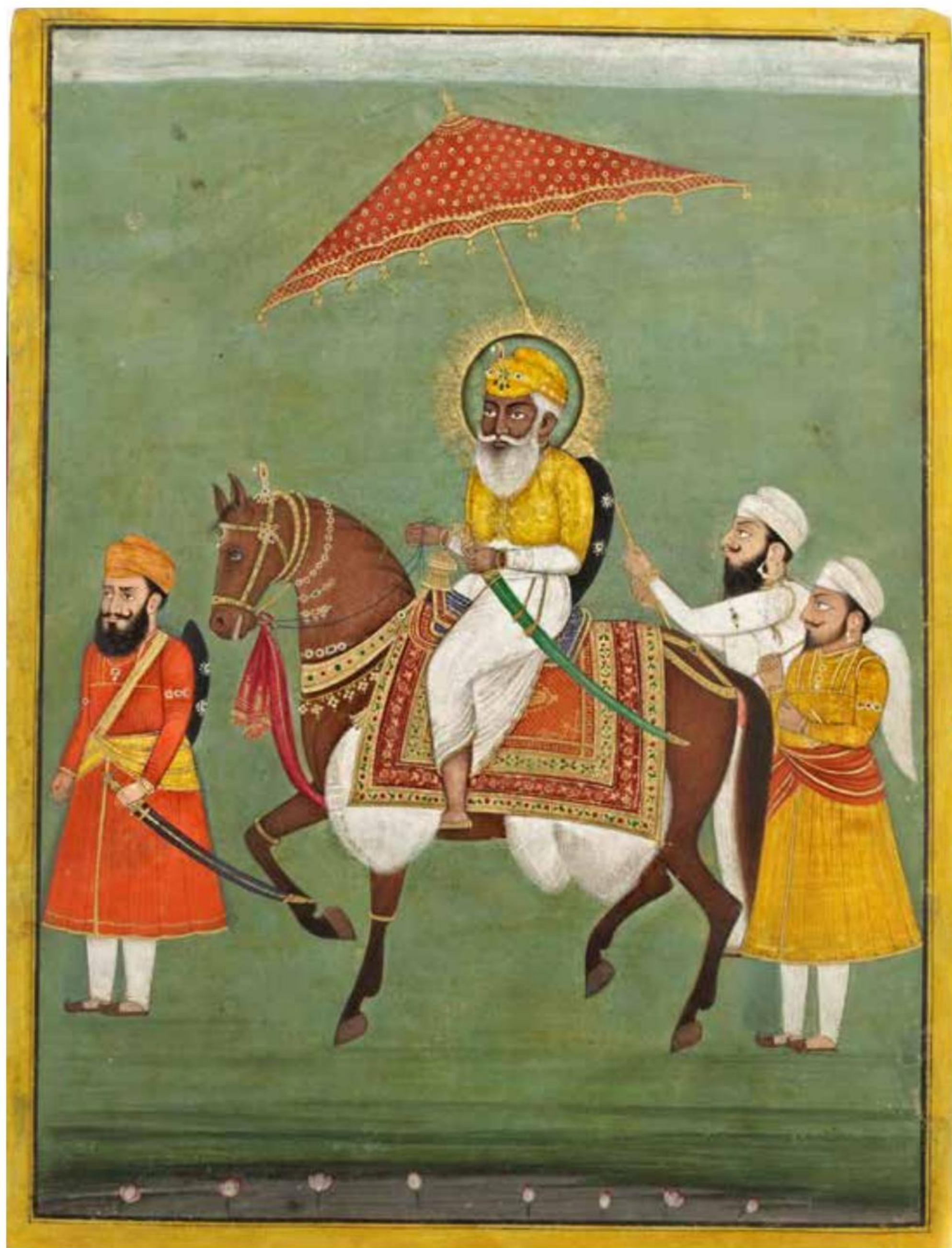
Opaque pigments on textile.

The upper part of the painting depicts Kamdhenu the holy cow. Followed by Lord Vishnu, Goddess Laxmi, Brahma and some other important Devi and Devtas.

157 by 89 cm.

Estimate € 4000 - € 6000





Lot 378

MAHARAJA ALA SINGH, THE RAJAH OF PATIALA (B. 1691-D.1765), SEATED ON A HORSE, GOUACHE HEIGHTENED WITH GOLD ON PAPER

He was born in 1691 at Phul, in present-day Bathinda district of the Punjab, in a Jat Sikh family to Chaudhary Ram Singh of Phulkian Misl. His father had six children, from eldest to youngest Dunna, Subha, Ala, Bakha, Budha, Ludha. The Chowdhriat of the Misl had been originally conferred on his ancestor Brahm by Babur, after the First battle of Panipat in 1526 A.D.

27 by 20.5 cm.

Estimate € 2000 - € 3000



Lot 379

A LARGE FORMAT PAINTING OF MAHARAJA JAGAT SINGH PLAYING HOLI UDAIPUR, MEWAR, NORTH INDIA, CIRCA 19TH CENTURY

Gouache heightened with gold on paper.

70 by 49 cm.

Estimate € 2000 - € 3000





Lot 380

#### PUNJAB HILLS, KANGRA, CIRCA 19TH CENTURY

The tenth Sikh Guru Govind Singh (1675-1708) seated on a throne against a bolster on a terrace, an attendant behind him waving a morchal, disciples seated before him. gouache and gold on paper. 48 by 38 cm.

Estimate € 8000 - € 10.000



Lot 381

#### AN EQUESTRIAN PORTRAIT OF GURU GOBIND SINGH AND THE CHAR SAHIB-ZADAY (FOUR SONS), PUNJAB HILLS, MOST PROBABLY KANGRA, SECOND HALF 19TH CENTURY

Guru Gobind Singh was the tenth and last nanak or Sikh preacher. He is credited with having formalised the religion. Contemporaneous to the Emperor Aurangzeb, he faced the Mughal armies and was finally assassinated in 1708 while at camp expecting a Mughal delegation sent by Aurangzeb's successor, Bahadur Shah, to broker peace. 65 by 41.5 cm.

Portraits of gurus are idealised as opposed to realistic likenesses. Painters relied on oral tradition and existing literature, either sacred or profane, to form an iconography (Susan Stronge (ed.), *The Arts of the Sikh Kingdoms*, London, 1999, p. 209 and pl.32, p.36, p.209). Gurbind Singh's falcon and wrist umbrella bearer denotes power and royalty whilst a following angel holding a flywhisk, as seen in the portrait illustrated *ibid* 1999, pl.32, p.36, signify sainthood.

Another equestrian portrait of Gobind Singh showing him with a flacon on his wrist and followed by an umbrella bearer sold at Christie's, South Kensington, 23 April 2012, lot 324. & 12 JUNE 2018, LOT 129

Estimate € 15.000 - € 20.000





Lot 382

PORTRAIT OF MAHARAJA BHIM KANWAR, ATTRIBUTABLE TO NANHA, MUGHAL, AMBER, RAJASTHAN, CIRCA 17TH CENTURY

Opaque water colour and gold on paper.  
The verso with black devanagari identificatory inscription, pasted between plain card margins.  
23.5 by 16.5 cm.

Maharaja Bhim Kunwar wears a diaphanous jama tied to the left, an ornately decorated patka, or sash, and a sword hanging from his waist. He is set against a cyan background, typical of portraiture of the early seventeenth century.

Bhim Kunwar, son of the Rajput ruler of Mewar, Rana Amar Singh, was given the title of maharaja by Shah Jahan, and was a staunch supporter and ally of the Mughal house. As demonstrated by the inclusion of his portrait in the Shah Jahan Album, Hindu nobility featured prominently in the ranks of the Mughal empire; Shah Jahan himself was the son of a Rathor Rajput princess.

Estimate € 6000 - € 8000



Lot 383

AN ILLUSTRATION OF VISHNU IN HIS COSMIC FORM KOTA, RAJASTHAN, CIRCA 19TH CENTURY

Opaque watercolor heightened with gold on paper.  
81 by 56 cm.

Catalogue Note.  
Compare with another illustration of the same subject in Philip Rawson, Tantra: The Indian Cult of Ecstasy, London, 1979, no. 48. Sotheby's sale 19th March 2008 lot no 289 & 16th March, 2016 lot no 769

Estimate € 8000 - € 12.000





Lot 384

AN ILLUSTRATION FROM THE MAHABHARATA SERIES, KRISHNA RUNS AWAY WITH RUKHMANI, INDIA, KANGRA, CIRCA 1800

Gouache heightened with gold on paper.  
41 by 31.5 cm.

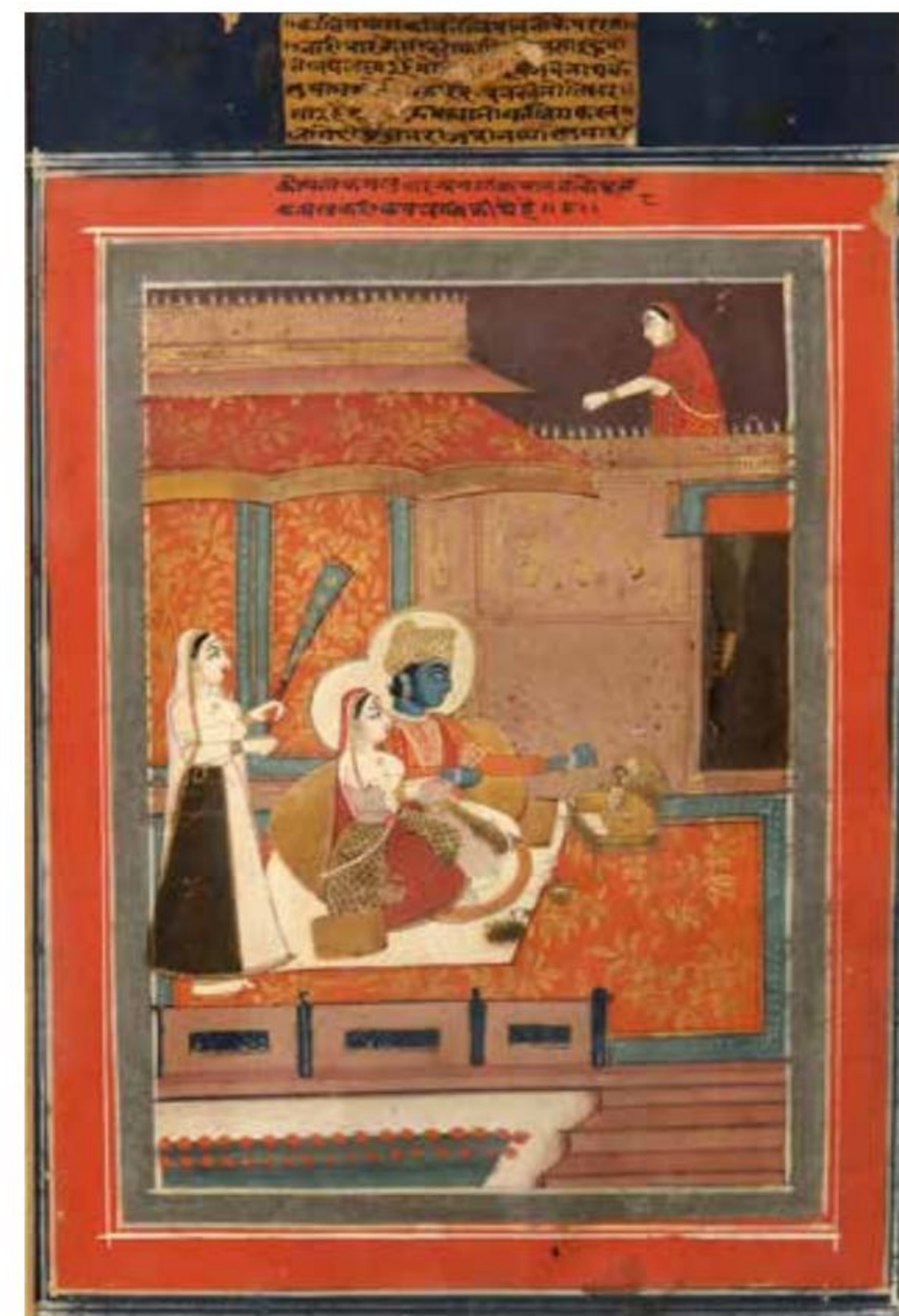
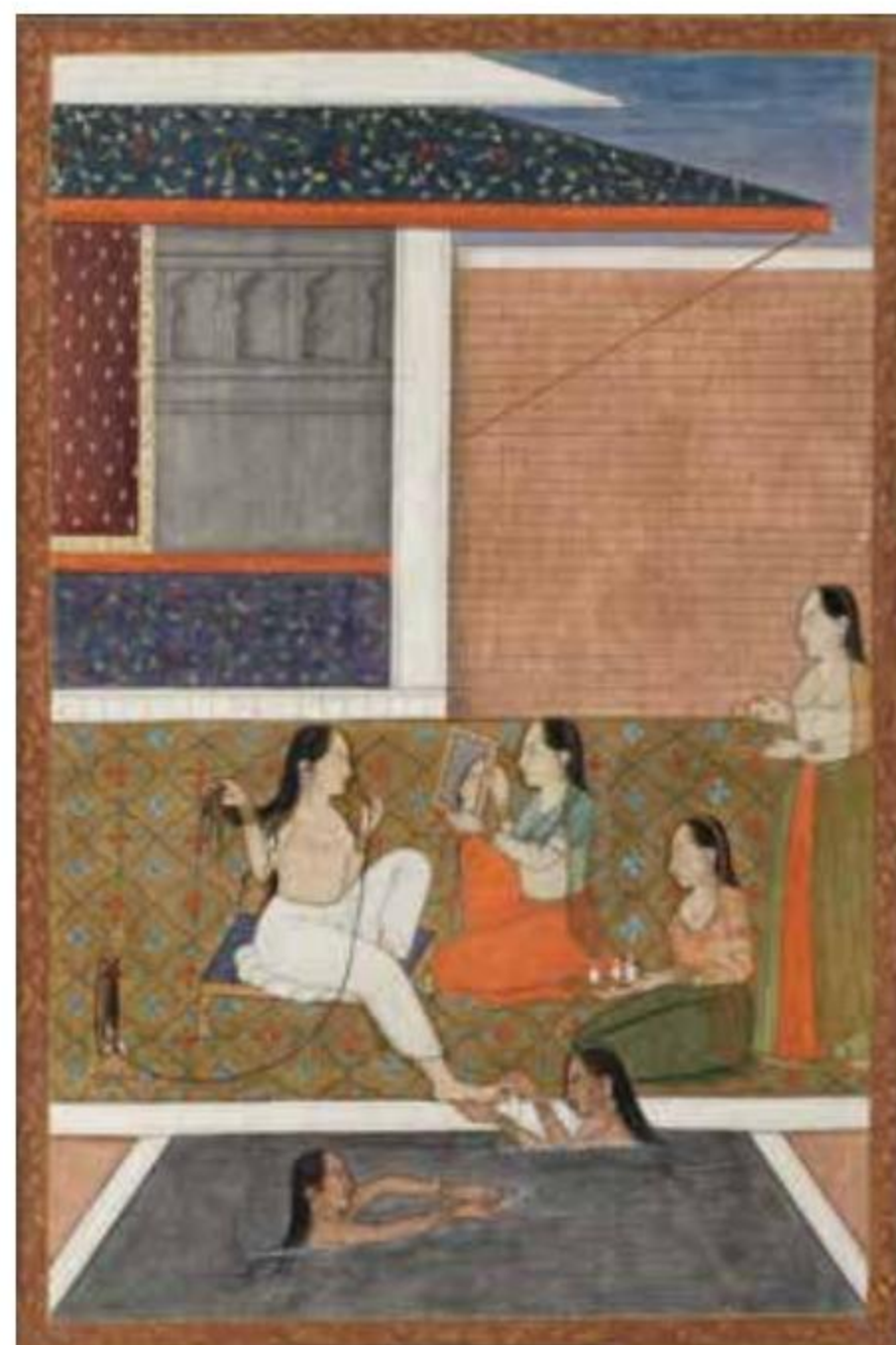
Estimate € 3000 - € 5000

Lot 385

A LADY BATHING, INDIAN SCHOOL, LATE 19TH/EARLY 20TH CENTURY

Gouache colour heightened with gold on paper, depicting a lady bathing with her servants.  
Image 23 by 15 cm  
Glazed frame.

Estimate € 600 - € 800



Lot 386

RADHA AND KRISHNA, RAGA RAGINI SERIES, JAIPUR RAJASTHAN, LATE 19TH CENTURY

Gouache colour heightened with gold on paper.  
Painting: 15 by 22 cm.  
With frame: 28 by 36 cm.

Estimate € 400 - € 600

Lot 387

RADHA AND KRISHNA IN A GARDEN, RAJASTHAN NORTH INDIA, EARLY 20TH CENTURY

60 by 90 cm.

Estimate € 600 - € 800







Lot 388

# A VERY RARE GLASS BIRD, IRAQ OR SYRIA, 9TH CENTURY

A standing bird, of black and cream white glass, roughly pear-shaped with a hollow body a plump breast and open tail. Circular protruding black eyes. Stylized wings dropped onto shoulders and drawn back along body and marvered feathers.

6 cm. height  
11 cm. width

Estimate € 5000 - € 8000



Lot 389

# A LARGE MOULD-BLOWN BLUE GLASS BOTTLE-VASE OR SPRINKLER, PERSIA, 12TH CENTURY

With compressed mould-blown globular body, the base with a moulded five-petalled flower head, the free-blown upper section with coiled trail.  
Height: 28 cm.

Estimate € 3000 - € 3000





Lot 390

# AN Umayyad glass beaker, Near East 7th-8th century

Of tapering cylindrical form broadening toward the mouth, clear glass body with rings around it. 14.7 by 8.5 cm.

Estimate € 2000 - € 3000

Lot 391

# An early Islamic glass inkwell, Persia, 12th-13th century

A glass inkwell with circular base and small neck, the shoulder engraved with an inscription in Thuluth script.

Inscriptions: part of Ayat al-Kursi from surah al-Baqara.

Height: 6.8 cm.

Diameter: 3.8 cm.

Estimate € 1400 - € 1800



Lot 392

# A glass ewer with spout, Persia, 10th-12th century

A glass ewer standing on a small splayed footring created by folding the glass inward. The mark of a pontil can be seen on its base, affirming its use during the tooling process. The opening of the neck was also tooled to receive a pointed spout. A round handle was attached to the cylindrical tapering neck by a thick blob of glass, then pulled upwards and attached to the rim. An unusual thumbrest was tooled with a pincer instrument, decorated around the body in low relief with floral leafy sprays and ribs around the neck. Height: 19 cm.

Estimate € 3000 - € 4000





Lot 393

#### A PERSIAN GREEN CUT GLASS BOWL, 8TH-9TH CENTURY

A green glass bowl, decorated with six bands of circular facets forming a honeycomb design, was realized after the object had cooled.

Height: 8 cm.

Diameter: 14.2 cm.

Made in Persia in the first centuries after the Arab conquest, although following a long-established Sassanian technique. In facet-cut vessels from the Sassanian period (224–651), colorless glass was employed, and one shape, the shallow bowl, predominated. Beginning in the Islamic period, Persian glassmakers allowed themselves to be more inventive, and a variety of colored glass, both opaque and transparent, was used, along with a wider variety of shapes, including bottles, jugs, deeper bowls, and vases. This bowl highlights both the continuity of techniques from pre-Islamic to Islamic Persia and the innovations that took place in the Islamic period.

Estimate € 3000 - € 4000



Lot 394

#### AN AMBER GLASS JUG, PERSIA, 10TH-11TH CENTURY

This alluring glass jug is a fine example of Islamic glass making from the early Medieval Islamic Period. Glass making production after the fall of the Roman Empire fell in to decline across the Near East, except for in the areas of modern day Egypt, Syria and Iraq, where its traditions continued, being passed on to Medieval craftsmen. As furnace technology improved, allowing wider variety of production, many new styles evolved, and the early Medieval Period between the 8th and the 12th centuries produced some of the most unique and playful glass from the across of Islamic world, little of which unfortunately survives due to its fragile nature .

This fine example consists of a rounded body, made using the dip-moulding technique where a parison of molten glass is be dipped in to a mould then tooled, blown or manipulated against the edges in to various forms . It exhibits a characteristic softly moulded pattern of raised, rolling lines across the body of the glass that radiate from the upper body in irregular curves, adding an element of decoration. This effect is achievable through the dip-mould technique and adds a sense of dynamism to the jug, making it appear almost organic, whilst the rich colour was probably achieved with the addition of Manganese inclusions during the melting process . The narrow neck, with a single ridged detail tapers to a drop-shaped spout with a slightly inverted rim that sits above a beautiful section of detailing around the neck of an undulating trail design of thick glass. A separately moulded glass handle applied when the body was still hot also exhibits an elegant trail motif at the upper end.

Height: 15 cm.

Estimate € 800 - € 1200





Lot 395

# A FATIMID GLASS BEAKER, EGYPT OR SYRIA, 10TH-11TH CENTURY

Of cylindrical form, decorated around the body with a band of calligraphy between two rings at the rim and the base.

Inscriptions: in large kufic script " Subhan Allahi wa bihamdihi (Glory and praise is to Allah)."

Height: 6.3 cm.

Diameter: 6.5 cm.

Estimate € 2000 - € 3000



Lot 397

# A CARVED AGATE INKWELL, PERSIA, 13TH-14TH CENTURY

An agate inkwell carved with an internal compartment, engraved around the body with cartouches enclosing Arabic and Persian inscriptions in elegant thuluth and nasta'liq script.

Height: 3.6 cm.

Diameter: 5.5 cm.

Estimate € 2000 - € 3000



Lot 396

# A NISHAPUR RELIEF CUT-GLASS BOTTLE, PERSIA, 9TH CENTURY

The glass relief-cut bottle with a layer of polychrome iridescence, the conical form neck with everted rim and rounded lip, a band of flower heads under the rim, a band of high relief Kufic across the body. Height: 13 cm.

This complex and refined glass bottle is an ambitious work of early relief-cut glass. It employs mould-blown and cutting techniques to produce a richly decorated object combining resonances of a classical Sasanian aesthetic, with a pronouncement of its Islamic context in its Arabic inscription.

Several blown bottles of this form testify to its popularity in glass of this period (Goldstein 2005, pp.110-111, no.130, and 124-127, nos.152-155).

Estimate € 6000 - € 8000





Lot 398

# AL-IDRISI AND ROGER II, A MAP OF ASIA IN NUZHAT AL-MUSHTAQ, 17TH CENTURY

Watercolor on vellum, depicting a part of Al-Idrisi's world map, the names of the places, the rivers and the mountains in yellow, black and red ink. Note that south is at the top of the map. 67 by 50.5 cm.

## CATALOGUE NOTE

In the 12th century, scholar Al-Idrisi produced a map showing most of Europe, Asia, and North Africa for the first time. Al-Idrisi ranged widely, drawing on older knowledge and interviewing thousands of travelers to make his map the most accurate of its day. Muhammad ibn Muhammad al-Idrisi (circa 1100–66) was a 12th century geographer from al-Maghrib (North Africa).

As a young man al-Idrisi attended the famous university in Cordoba, and over the course of his life he travelled widely around a Mediterranean divided between several competing Christian and Muslim powers, arriving in around 1138 at the Sicilian court of the Norman king Roger II. The Normans had conquered the Arab Emirate of Sicily in the final decades of the 11th century, and Roger ruled over a linguistically and culturally diverse population: Arab artisans were commissioned to produce art and architecture for the court at Palermo, and many Arab bureaucratic structures remained in place.

Estimate € 4000 - € 6000



Lot 399

# A MONUMENTAL LATE MAMLUK, EARLY OTTOMAN, TINNED COPPER BRASS BASIN, EGYPT OR SYRIA, LATE 15TH-EARLY 16TH CENTURY AND LATER

Of beaten sheet metal, deep rounded form, the body engraved with overlapping circular medallions containing stellar motifs alternating with oblong cartouches filled with strapwork, foliate details and naskh inscriptions, with later everted rim and foot with two drill holes and inscription.

Height: 31.7 cm.

Diameter: 55.4 cm.

## PROVENANCE

Previously in the collection at Athelhampton House, Dorset, since the 1950s.

## CATALOGUE NOTE

Another deep rounded bowl from the late fifteenth century and attributed to the Master Muhammad, the cook from Aleppo, is in the Royal Ontario Museum, Toronto (inv. no. DSC04621), and features similar inscribed tinned-copper designs and form.

Estimate € 4000 - € 6000





Lot 400

#### FIVE CUERDA SECA POTTERY TILES, PERSIA ZAND DYANSTY 18TH CENTURY

Each of square form made of stone-paste, painted in yellow, turquoise, cobalt blue, black and opaque white with manganese purple in the cuerda seca (dry-cord) technique. Three tiles decorated with a figure of an archer seated on a horseback aiming at a deer in hunting scene amongst blossoming trees. Two tiles decorated with a seated youth drinking wine in a landscape.  
20.5 by 20.5 cm

Cuerda seca (Spanish for 'dry cord') developed as a technique alongside tile mosaics in the latter part of the fourteenth century in Central Asia and consisted of complete tiles painted with coloured pigments which were separated from each other to prevent running by an oily substance mixed with manganese, which left a dark lining after firing (see Porter 1995,

Estimate € 4000 - € 6000



Lot 401

#### TWO OTTOMAN EDİRNE KARI WOODEN PANELS (LEVHA), TURKEY, 18TH CENTURY

Two wooden Mihrab shaped panels, decorated and gilt with flower scrolls and gilt inscriptions.  
Length: both 130 cm.  
Width: 87 cm.

Estimate € 800 - € 1200



Lot 402

#### FOUR OTTOMAN EDİRNE KARI WOODEN PANELS (LEVHA), TURKEY, 18TH CENTURY

Four wooden calligraphic panels, each of rectangular form and stylised with inscriptions of poems and religious invocations.  
Largest: 90 by 25 cm.  
Smallest: 50 by 14 cm.

Estimate € 800 - € 1200





Lot 403

#### A KASHAN POTTERY JUG, PERSIA EARLY 13TH CENTURY

Rising from slightly spreading conical foot through rounded bulbous body to pronounced collar, the vertical mouth with slightly flaring rim and a short loop handle, decorated in cobalt-blue and black on a white ground with a broad band of flower heads flanked by foliate motifs, above a band of swimming fish.

Height: 12.5 cm.

Estimate € 1200 - € 1500



Lot 404

#### A SULTANABAD POTTERY COCKEREL-HEAD POTTERY EWER, PERSIA, 12TH CENTURY

With compressed globular body rising from short vertical foot to cockerel-head mouth with pronounced comb, simple handle connecting the mouth with the body, decorated in cobalt blue and turquoise with a band of roundels enclosing flower heads amongst foliage under a band of foliate motifs to the shoulder.

Height: 22 cm.

PROVENANCE

Private collection, Germany

Estimate € 1500 - € 2000





Lot 405

A RAQQA TURQUOISE GLAZED  
POTTERY BOWL, SYRIA, 13TH-14TH  
CENTURY

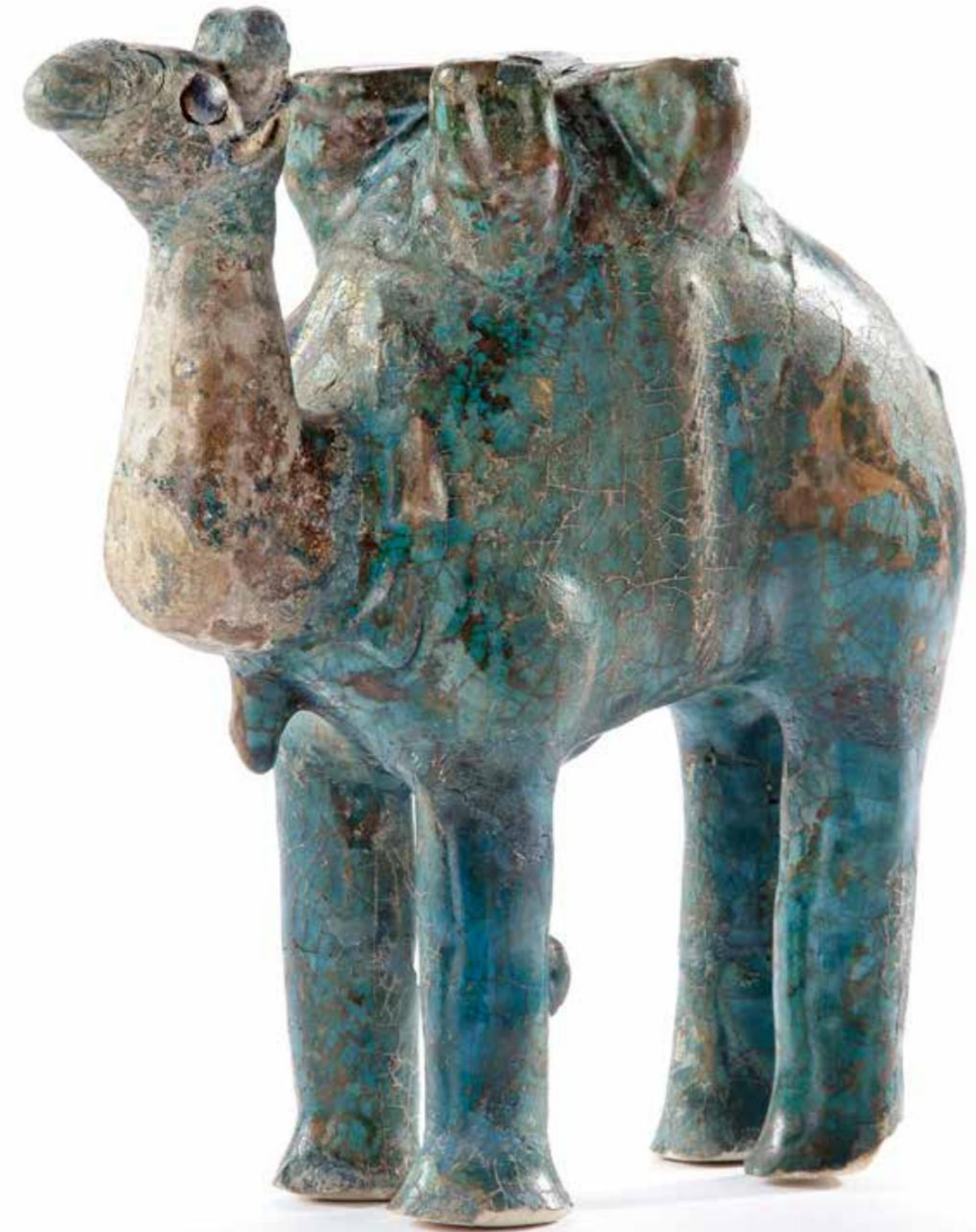
Rising from short vertical foot to a slightly everted rim, the interior painted in black under the turquoise glaze with a central roundel of interlocking flower sprays, to the rim with a band of Arabic inscriptions in Kufic script.  
Height 7 cm.  
Diam. 15.5 cm.

Lot 406

A LARGE RAQQA UNDERGLAZE PAINTED  
POTTERY EWER, SYRIA, 12TH-  
13TH CENTURY

With pear-shaped body, truncated tapering neck and pinched lip attached to the body by a strap handle, decorated in black under a turquoise glaze with a frieze of vertical bands, the shoulders with scroll motif-filled contour panels alternating with rosettes, the neck and mouth with dot motifs, iridescent.  
Height 34.4 cm.

Estimate € 1500 - € 2000



Lot 407

A TURQUOISE GLAZED POTTERY FIGURE OF A CAMEL, KASHAN, PERSIA, 11TH-  
12TH CENTURY

The camel is modeled standing foursquare, bears a simple howdah on its hump.  
Height: 22 cm.  
Length: 21 cm.

PROVENANCE  
Private collection, Germany

Estimate € 2000 - € 3000





Lot 408

A MAMLUK POTTERY TILES PANEL, SYRIA DAMASCUS CIRCA 1420-50

A pottery arch shaped panel consisting of 6 tiles, painted in cobalt blue, turquoise and opaque white with manganese purple with large cartouches enclosing inscriptions in reverse-decoration and naskh script, flanked by two roundels enclosing the words “ Allah, Muhammad”, under a band of vegetative motifs. Inscriptions: A poem in praise of the prophet “

“أَيْضَامُ عَبْدٌ فِي حِمَاكُمُ قَدْ نَزَلَ يَاسَادَةُ لَهُمُ السِّيَادَةُ فِي الْأَزَلِ”  
Length: 122 cm

Estimate € 1200 - € 1500



Lot 409

AN IRIDESCENT TURQUOISE BLUE GLAZED POTTERY JUG, KASHAN, 12TH CENTURY

A kashan jug with rounded ribbed body and cylindrical neck standing on a small unglazed foot, covered with a turquoise glaze. Height 18 cm.

Estimate € 800 - € 1200

Lot 410

A PERSIAN LUSTRE KASHAN JUG, 12TH-13TH CENTURY

Standing on a small foot with handle, decorated in brown on a crackle glaze with panels enclosing flowers and divided by an Arabic inscription in Kufic script. The base is unglazed. 14 cm. high

Estimate € 1500 - € 2000



Lot 411

A KASHAN TURQUOISE GLAZED MOULDED BOTTLE VASE, PERSIA, 12TH CENTURY

The frit body of baluster form with a compressed globular base resting on a short foot, the narrow tapering ribbed neck joined to a wide flaring fluted mouth of tulip form, decorated in turquoise glaze with a moulded calligraphic design on the curving shoulder, covered with a turquoise glaze stooping at the base exposing the buff ware. Height 32.5 cm.

Estimate € 800 - € 1200







Lot 412

### A KASHAN LUSTRE POTTERY BOWL PERSIA, LATE 12TH - EARLY 13TH CENTURY

A Persian pottery bowl with conical sides resting on a spreading foot, decorated with two figures on horseback on a leafy scrolls decorated ground, under the rim with a diaper band enclosing inscriptions in naskh script.  
Diameter: 16 cm.  
Height: 8 cm.

Estimate € 1500 - € 2000

Lot 413

### A KASHAN POTTERY BOWL, CENTRAL PERSIA, 12TH-13TH CENTURY

A Persian pottery bowl standing on a short straight foot with slightly flaring sides, decorated in a brownish-gold lustre, with a central roundel depicting a seated human figures, the sides with a similar band containing roundels enclosing seated figures, under the rim with a broad band of Kufic reserved against a lustre scrolling ground. the exterior with a band of bold palmette-motifs reserved against the lustre ground.

Diameter: 19.8 cm.

Height: 9 cm.

Estimate € 1500 - € 2000



Lot 414

### A KASHAN LUSTRE POTTERY BOWL PERSIA, LATE 12TH CENTURY

A Persian pottery bowl standing on a small foot with conical sides, decorated in reversed- brown on a white ground with a roundel enclosing a lattice of lotus scrolls amongst foliage, the rim with Arabic band in Kufic script.

Diameter: 16 cm.

Height: 6.5 cm.

Estimate € 1500 - € 2000



Lot 415

### A SAFAVID BRASS TORCH STAND (SHAMDAN), PERSIA, 17TH CENTURY

Of cylindrical form, on a splayed base, decorated with narrow bands of scrolling palmettes and floral arabesques, the neck with a central band comprising an inscription in nastaliq.  
Height: 27.5 cm.

Estimate € 1500 - € 2000





Lot 416

# A LARGE POST SASSANIAN TURQUOISE GLAZED POTTERY STORAGE JAR PERSIA, 6TH-8TH CENTURY

Of shouldered rounded form rising from the short foot to the tapering cylindrical mouth with everted rim, four handles to the shoulder, the lower shoulder with a band of decoration, similar applied small roundels above and below.

PROVENANCE Private collection, Germany

CATALOGUE NOTE This type of alkaline-glazed pottery, intended for storage of food stuffs or drinking water, had been produced in kilns along the Upper Euphrates since at least the Parthian period continuing through the Umayyad and early Abbasid periods, with subtle changes in shape and design. The distinctive silvery iridescence offset by the turquoise glaze only adds to their decorative appeal. Their story is also fascinating, for examples have been found as far afield as Fujian province in China. A tomb at Lotus Peak on the outskirts of Fuzhou, dedicated to one Liu Hua, who died in A.D. 930, wife of King Wang Yangjun of the Min Kingdom (A.D. 909-945), yielded three similar turquoise-glazed jars, testament to the trading activities of Persian and Arab merchants along the southern coast of China at this time.

Estimate € 5000 - € 8000



Lot 417

# A RAQQA TURQUOISE GLAZED POTTERY DISH, SYRIA, EARLY 13TH CENTURY

A pottery dish rising from short vertical foot through rounded body to everted rim, the interior painted in black under the glaze with a central roundel enclosing two elegant birds perched on a blossoming branch, surrounded by a diaper band of triangles.

Similar underglaze painted objects are usually attributed to Raqqa, a town on the Euphrates in northeast Syria, from which a large number appeared on the market since the end of the 19th century. While some of the workshops were located there, as the unearthing of a large number of wasters confirms, others were located elsewhere along the Euphrates valley, in southern Anatolia, central Syria, Damascus and as far as Egypt.

Estimate € 800 - € 1200





Lot 418

A NISHAPUR POTTERY BOWL  
EASTERN PERSIA  
10TH CENTURY

Of hemispherical form on short foot, the interior painted in yellow, brown and black with three birds.  
Diameter: 29 cm.  
Height: 9 cm.

Estimate € 800 - € 1200

Lot 419

A NISHAPUR POTTERY BOWL  
PERSIA, 10TH CENTURY

Of rounded form, the rim curving inward on short foot, the decoration with a large bird and palmettes.  
Diameter: 19.5 cm.  
Height: 7 cm.

Estimate € 800 - € 1000



Lot 420

A BLACK AND TURQUOISE GLAZED  
KASHAN BOWL  
PERSIA, 13TH CENTURY

Of deep rounded form with inverted rim and standing on a small foot, decorated in a turquoise band of a calligraphy on black ground.

Estimate € 600 - € 800



Lot 421

A KASHAN POTTERY BOWL  
PERSIA 13TH CENTURY

A Persian pottery bowl of truncated conical form with flaring walls and straight vertical foot, the fritware body painted in blue with black outlines and dots under a transparent glaze, decorated with a central star-shaped panel connecting with leaves and leafy sprays, the rim with a band containing pseudo-Arabic inscriptions in cursive script on a black ground. The exterior divided with stripes featuring stylised vegetal motifs.  
Diameter: 20.5 cm.  
Height: 10 cm.

Estimate € 800 - € 1000



Lot 422

A NISHAPUR CONICAL POTTERY  
BOWL, PERSIA, 10TH CENTURY

Painted under the glaze in ochre, yellow and white against a brown ground, the interior with roundels and geometric designs enclosing leafy scrolls, the exterior painted with a red slip and clear glaze.

Estimate € 500 - € 700







Lot 423

# AN INDO-PORTUGUESE WOODEN AND BONE INLAID CHEST, GOA, 18TH CENTURY

An Indo-Portuguese chest made of wood with engraved bone veneer with ten drawers.

37.5 by 26 cm.

Height: 23.5 cm.

## PROVENANCE

Private collection, Germany

Estimate € 4000 - € 6000



Lot 424

# AN EARLY SAFAVID PIERCED BRONZE PROCESSIONAL STANDARD ('ALAM) PERSIA, DATED 924 AH/1518 AD

Of drop form, surmounted by a small jar, the cut-steel body around two central drop shapes formed of solid steel engraved with scrolling vine, a broad outer border with surah Al-Ikhlās in elegant thuluth on a ground of scrolling vine, surrounded on the outside by a solid band issuing alternating pendants.

Length: 52.5 cm.

PROVENANCE Private collection, Germany

## CATALOGUE NOTE

A very similar example can be seen in Al-Sabah collection, 'Islamic Art and Patronage: Treasure from Kuwait' exhibition at Auckland Museum 2003 from April 17th to June 22nd.

Standards, military, religious and royal, can be traced back through the history of Persia, and examples have been noted in Luristan, Achaemenid and Sasanian art. The use of steel or brass standards in Islam can be traced back to at least the 14th Century and their current form, with almond-shaped centre, ornamental point and dragons' heads turning outwards, dates back to the mid-15th Century, as documented in miniature paintings. A miniature from the 1475-81 Khamseh of Nizami, produced in Tabriz and now in the Topkapi Saray Museum shows thirteen examples of this type of standard (Basil Gray, *The Arts of the Book in Central Asia*, Unesco, 1979, pl. 134).

Estimate € 8000 - € 10.000





Lot 425

### TWO NISHAPUR SLIP-PAINTED POTTERY BOWLS, 9TH-10TH CENTURY

With flaring sides, decorated in manganese-brown and red on a cream ground with a band of Kufic inscription around the sides, one side with a further band of inscription, the rosette in the middle, the rim with a dotted border.

Diameter: 19.1 cm. (2)

Height: 7 cm.

Estimate € 800 - € 1200

Lot 426

### A SILVER AND NIELLO BRACELET WITH KUFIC INSCRIPTION, 11TH-12TH CENTURY

A silver bracelet nielloed with two roundels enclosing two facing birds and deer, further stylized with two cartouches of Arabic inscriptions in elegant Kufic script reading "al-Kamal wa al-Jamal: perfection and beauty".

Weight 41.88 gr.

5 by 5 cm.

#### PROVENANCE

Private collection, Germany

Estimate € 1000 - € 1400



Lot 427

### A GILT-COPPER OPENWORK FINIAL, MAMLUK EGYPT OR PROVINCES 15TH CENTURY

A standard, of circular form, decorated with three lines of elongated Thuluth script below a lamp emblem, remnants of gilding, heavy corrosion.

Diameter: 30 cm.

The partially legible inscriptions include the following:

Upper band: Allah ... Muhammad

Central band: rasul Allah, Abu-Bakr.....

Lower band: 'Umar al-faruq, 'Uthman dhi'l nurayn.

This finial bears the names of the rightful Calips below the name of God and his Prophet Muhammad. Its form suggests it was a finial within a religious context. The script is clearly Mamluk in feel, as is the use of gilt-copper, even though the execution is relatively provincial. The tripartite division of the roundel also immediately suggests the Mamluk blazon concept, particularly from the later period, while the upper lamp also echoes the saqi or cup-bearer's blazon. This echo is enhanced by the upper band above the motif, similar to the upper part of a tripartite blazon. But the 'blazon' is a mosque lamp, not a cup, and the inscription is clearly completely religious, even if not all is easily decipherable. The form suggests a processional standard, but it has to be Sunni rather than Shiite, and in any case the support would need reinforcement were it to have been used on top of something that moved. It seems much more probable that it was made for use in a static context, potentially on top of an architectural element of possibly a furnishing such as a minbar. One further clue is given by the arrangement of the script. The larger bolder lettering runs the full height of each register, while through the centre runs a secondary series of words which are more angular and at times have elements, particularly the long horizontals that are more akin to kufic than to cursive scripts. This overlaying of a minor band of kufic through a band of larger cursive script was not a feature of Mamluk architecture, but is found throughout the Timurid world, possibly indicating an origin near the borders with the Timurid realm.

Estimate € 8000 - € 12.000





Lot 428

# AN IMPORTANT KHURASAN SILVER INLAID BRONZE BOX PERSIA 12TH-13TH CENTURY

A Khurasan twelve-sided box with lid applied with three hinged handles, decorated with silver-inlaid figures, zodiac signs, horsemen and animals within silver-inlaid interlacing geometrical frames. The lid decorated with a central geometrical designs surrounded by a band of Arabic inscriptions in Kufic script with traces of silver.

Height: 8 cm.

Diameter: 10 cm.

Estimate € 4000 - € 6000



Lot 429

# A TIMURID SILVER INLAID BRONZE SCROLL HOLDER, 14TH/15TH CENTURY

A silver inlaid bronze scroll holder stylized with on each side with a hanging loop, elegantly inlaid in silver with cartouches enclosing inscriptions of Persian poems in thuluth script.  
32.5 cm.

Estimate € 8000 - € 12.000







Lot 430

# A BRASS-INLAID BIDRI DISH, BIDAR, INDIA, 17TH CENTURY

Of round form with curved rim, inlaid with leaf and floral sprays interspersed, around a central rosette, the rim with scrolling flowers.  
36 cm. diam.

Estimate € 800 - € 1200

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Lot 431

# A SILVER NECKLACE, NEPAL 19TH CENTURY

45 cm  
960 g

Provenance: from a private German collection,

Estimate € 2000 - € 3000





Lot 432

#### A KHOLMOGORY SCHOOL CARVED BONE BOX WITH MUGHAL INFLUENCE 18TH CENTURY

The whole is richly carved with openwork plaques, which are heavily- inspired by Mughal decoration. The decorative plaques represent love, birds, dogs, squirrels and hunters, along with foliate-silhouetted rocks. The bottom part with interlaced quatrefoils; fleurs-de-lys, branches, foliage.  
Kholmogory School, Arkhangelsk region

Height: 28.2 cm.  
Length: 38 cm.

Estimate € 3000 - € 5000



Lot 433

#### AN OTTOMAN TOMBAK DOOR KNOCKER, OTTOMAN TURKEY 16TH CENTURY

An Ottoman tombak door knocker pierced with interlacing openwork of floral leafy sprays.  
Diameter: 13 cm

Estimate € 2000 - € 3000



Lot 434

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**A FINE MUGHAL ENGRAVED BRASS TALISMANIC BOWL, INDIA  
17TH CENTURY**

Of rounded form with raised central boss and everted rim, finely incised and decorated with black lac, the interior with a band of roundels containing figures and a sun interspersed by inscription, surrounded by a band containing a repeat design of interlocking inscription-filled cartouches in nastaliq and thuluth, the border and rim with further inscriptions, the exterior with a series of cartouches containing the twelve signs of the zodiac, all on a ground of inscription, above and below bands of inscription, two bands of inscription-filled cartouches to foot. Diameter: 22 cm.

Inscriptions  
including the Call to God to bless the Twelve Imams or the Fourteen Innocents and Quran, including al-Nasr and al-Saff.

Estimate € 1200 - € 1500

Lot 435

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**AN AYYUBID GILT BRONZE MAGIC BOWL, EGYPT OR SYRIA  
13TH-14TH CENTURY**

Of shallow rounded form engraved to the interior with talismanic diagrams and inscriptions, stars and images of a dog, snake, scorpion and two-headed dragon, the exterior with a band of inscriptions to the rim. Diameter: 10.5 cm.

Inscriptions  
the outer band contains the names of various ailments that would be cured if drunk from this bowl, to the inner bowl quotes from the Quran, talismanic, magic texts and numbers.

PROVENANCE Private collection, Germany

Estimate € 1200 - € 1500



Lot 436

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**A MAMLUK BRASS BOWL WITH INSCRIPTIONS, EGYPT OR SYRIA, 14TH CENTURY**

A brass bowl with rounded base and sloping inverted sides leading to a lipped rim, the shoulder engraved with a band of bold thuluth inscription on a floral engraved ground separated by six roundels of floral leafy sprays. A lower band of dense interlaced motifs issuing inverted drop shapes.

Diameter: 23 cm.

Height: 13 cm.

Inscriptions  
al-amir, al-kabir, al-alami, al-gazi, al-mujahidi, al-murabiti, al-muaid, al-malki, al-nasri, al-krimi, al-ali, al-mawlawi. ( made for High Authority, the Lordly, the Great Emir, the Conqueror, the Learned, the Diligent, the Possessor, [the officer of] al-Malik al-Nasir”).

Estimate € 3000 - € 5000

Lot 437

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**A QAJAR GILT BRONZE PIERCED BELT BUCKLE, PERSIA, 19TH CENTURY**

Of rectangular shape, the surface in the form of a lobbed cartouche, finely pierced with gilt interlocking floral scrolls.

11 by 7.3 cm.

Estimate € 800 - € 1200







Lot 438

### AN ENGRAVED SAFAVID TINNED COPPER SPOUTED POURING BOWL, PERSIA, 17TH CENTURY

Rising from flat base to oval shaped body with slightly flaring rim, open slightly curved spout also with flaring rim, the body decorated with carved interlacing medallions with engraved floral sprays. The holder and the spout stylized with foliage.  
Diameter 29 cm.

Estimate € 800 - € 1200



Lot 439

### A TIMURID DRAGON-HANDLED JUG, CENTRAL ASIA, LATE 14TH- EARLY 15TH CENTURY

Jug with a dragon handle, cast bronze. Globular body, resting on a low foot-ring, short cylindrical neck which has a collar at its lower end a rolled rim on top. An elegant 'dragon-shaped' handle is attached.  
13 cm. height

Estimate € 2000 - € 3000

Lot 440

### A FINE SAFAVID ENGRAVED BRASS TALISMANIC BOWL, PERSIA, 17TH CENTURY

Of rounded form with raised central boss and everted rim and rests on a small foot, finely incised and decorated with black lac, the interior with a band of roundels and cartouches containing inscriptions, the central boss surrounded by a band containing interlocking inscriptions in thuluth script, the border and rim with further inscriptions, the exterior with a series of cartouches containing the twelve signs of the zodiac, all on a ground of inscription, above and below bands of inscription, a band of inscription-filled cartouches to foot.

Inscriptions: including the Call to God to bless the Twelve Imams ( Nada Ali) or the Fourteen Innocents and Quran, including al-Nasr and al-Saff.

Diameter 13 cm.

Estimate € 800 - € 1200



Lot 441

### A MUGHAL GILT BRONZE ENGRAVED TALISMANIC BOWL, INDIA DECCAN, 18TH CENTURY

Of rounded form with slightly everted sides and lipped rim, the interior excessively incised and decorated with interlocking inscription-filled cartouches in naskh and thuluth script.

Inscriptions: around the centre small roundels enclosing the word "Allah", further a band of cartouches enclosing "Glory be to Allah".

Quran verses: surah al-Nas, surah al-Kawthar, surah al-Asr, surah al-Ma'un and surah Ya-Sin.  
Diam. 18 cm.

Height 10 cm.

Estimate € 800 - € 1200







Lot 442

A SAFAVID CUT STEEL "ALAM" HEAD  
WITH CURSIVE INSCRIPTIONS, PER-  
SIA, 18TH CENTURY

Of drop-shape form in two sections, each side  
with an openwork cut calligraphic band with  
scrollwork and an exterior band of scrolling pal-  
mettes, mounted on a customized stand.  
Height 38 cm. (without stand)

Inscriptions: Quran, Surah al-Nasr.

Estimate € 800 - € 1200

Lot 443

AN OTTOMAN SILVER FILIGREE CAS-  
KET, 19TH CENTURY

The domed lid and sides formed of a repeating  
filigree pattern of floral scrolls, the lid supporting  
a deer in high relief as a knob.  
20 by 16.5 by 18.5 cm.

Estimate € 800 - € 1200



Lot 444

A SILVER-INLAID BRASS BOWL, FARS PERSIA 14TH CENTURY

With rounded base and sloping shoulder rising to a triangular-section rim, the body decorated with a band  
of poetry in thuluth reserved against arabesque scrolls and alternated with eight roundels, a band of pendants  
below.

Diameter: 25 cm.

Height: 10 cm.

Estimate € 3000 - € 5000





Lot 445

**A SMALL NISHAPUR POTTERY BOWL,  
PERSIA, 9TH-EARLY 10TH CENTURY**

A Persian pottery bowl resting on a small base with an everted rim, painted to interior in black with central band of Kufic inscriptions. Inscriptions; repetition of the word "blessing". Diameter: 11 cm.

Estimate € 600 - € 800

PROVENANCE  
Private collection, Belgium

Lot 446

**A NISHAPUR CONICAL POTTERY  
BOWL, PERSIA, LATE 9TH-EARLY  
10TH CENTURY**

Of conical form with steep flaring walls stepped down to a low slightly everted foot, decorated in deep brown, green and white with a central band of Kufic inscriptions around the sides with tow bands of dots. Inscription: a repetition of the word "Allah". 7 by 19.5 cm.

Estimate € 600 - €800

PROVENANCE  
Private collection, Belgium



Lot 447

**A SAFAVID CUT-STEEL PLAQUE, PER-  
SIA, 17TH CENTURY**

Of fan shape, composed of three rows, pierced with a large thuluth inscription amongst interlacing spiraling vines in the centre, between two rows featuring floral and leafy scrolls. Inscriptions: Quran, chapter CX (al-Nasr), part of verse 3. fasabih bihamd rabik wastaghfirh. Width 29.5 cm. Height 17 cm.

Estimate € 500 - € 700

PROVENANCE  
Private collection, Belgium



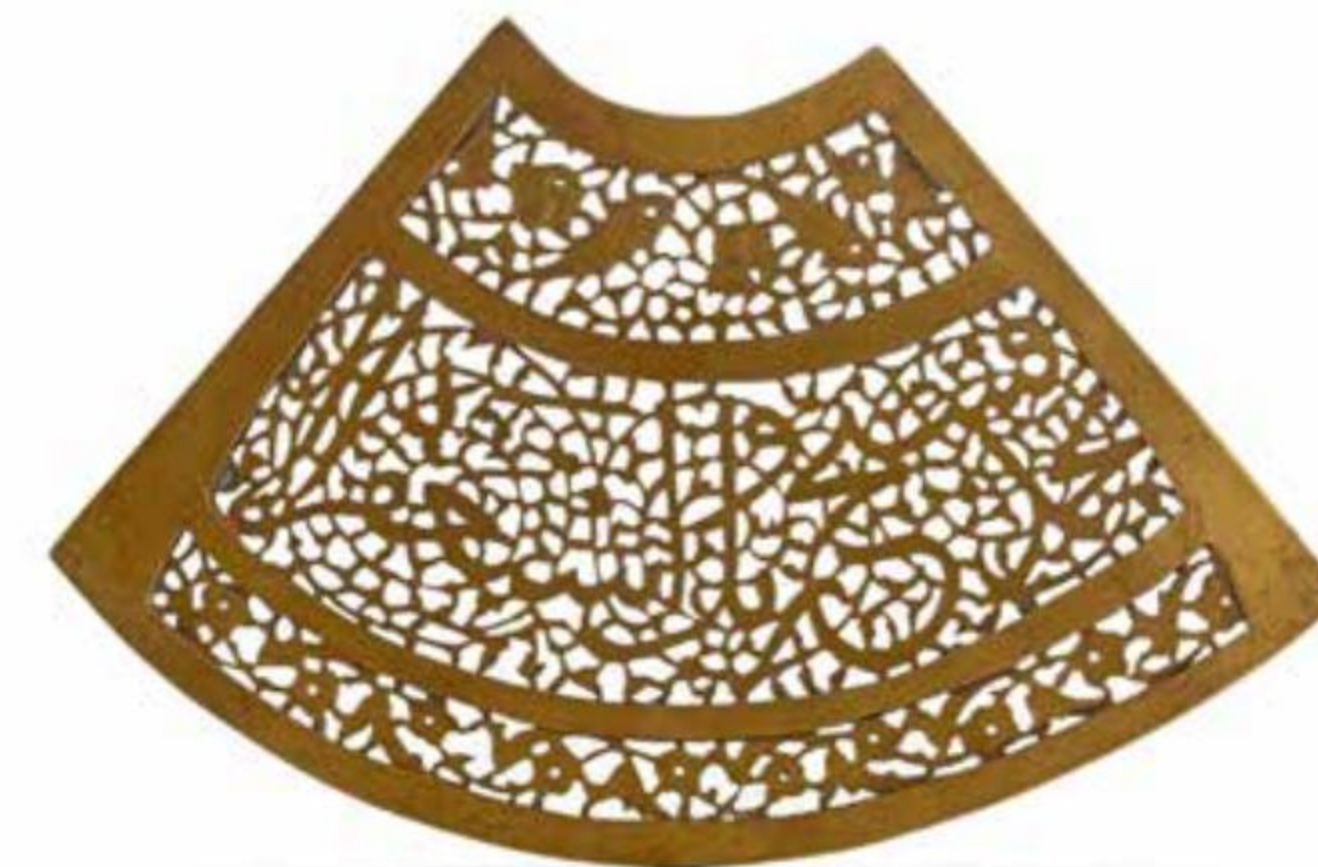
Lot 449

**A BRONZE FIGURE OF AL BURAQ, PER-  
SIA SELJUC, 12TH CENTURY**

The support of a large vessel, rising from the large single hoof foot through a banded column below the straight legged figure with pronounced chest, flat spread wings and a face with inverted conical hat, the body and wings engraved with feather-motifs, the face with the features crudely engraved. No parallel to this piece appears to have been published. From the back and top it would seem that the entire piece supported an item from below, in the manner of a caryatid. 22.5 cm.

PROVENANCE  
Private collection, Belgium

Estimate € 400 - € 600



Lot 448

**A KHORASAN SILVER-INLAID BRONZE  
HEXAGONAL COVER, CIRCA 1200**

Decorated with silver floral motifs and arabesque decoration. Diameter: 13 cm.

Estimate € 400 - € 600

PROVENANCE  
Private collection, Belgium







Lot 450

15 KHURASAN BRONZE DOOR ORNAMENTS, PERSIA OR CENTRAL ASIA  
12TH CENTURY

15 bronze door ornaments in the shape of trefoils linked to a slim neck, rounded body standing on a splayed foot-ring.  
Mounted 82 by 54.5 cm.

Estimate € 4000 -€ 6000



Lot 451

A SET OF GILT BRONZE HORSE TRAPPINGS, CENTRAL ASIA  
14TH-15TH CENTURY

A set of twenty-four bronze horse trappings of varying shapes covered in gold, moulded in relief with various naturalistic motifs.  
Large (5): 5.7 by 7.5 cm  
Medium(4): 4.2 by 2 cm  
Small(11): 3.8 by 2 cm  
Smallest(4): 3.1 by 1.4 cm

Estimate € 2000 - € 3000





Lot 452

#### A QAJAR SILVER HOOKAH BASE, PERSIA, 19TH CENTURY

Of accentuated inverted drop-shape with pointed lower terminal, with a brass core surrounded by an elaborately chased silver mount, windows of silver have been removed to expose the centrally brass core, the opening at the top is for the hookah stem and the protruding opening is for the hose, panels containing faces of European figures, English Royal arms with inscriptions of Hajj Nasrallah.

Mirza Nasrullah Khan was the first Prime Minister ( during the period of Mozafar al-Din Shah Qajar and Mohammad Ali Shah Qajar). He became Prime Minister following the introduction of the Persian Constitution of 1906. Before becoming Prime Minister, he had served as the Minister of Foreign Affairs.  
Height: 24 cm

Estimate € 2000 - € 3000



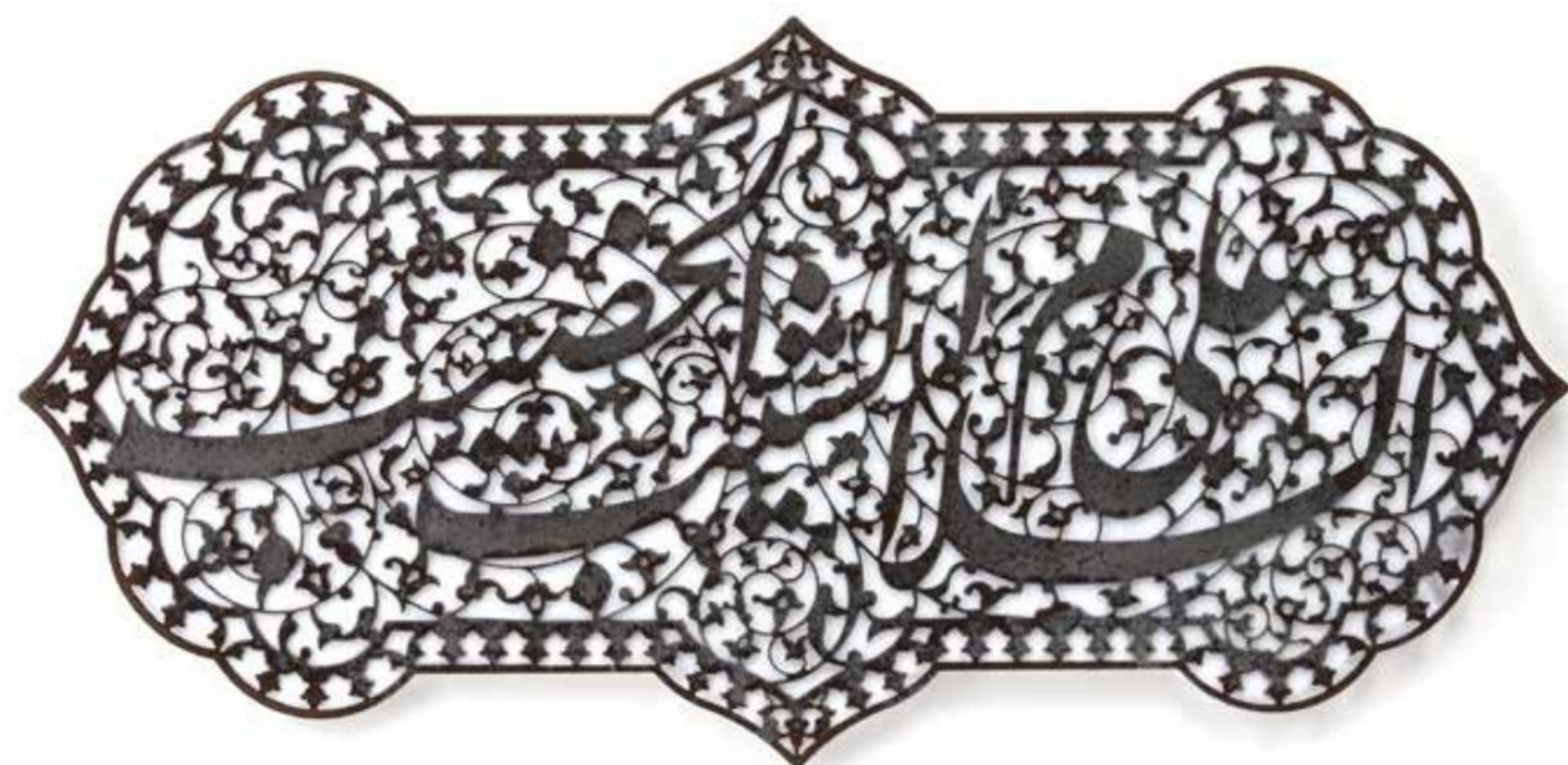


Lot 453

# AN INDIAN SILVER HOOKAH BASE, 19TH CENTURY

Of accentuated inverted drop-shape with pointed lower terminal.  
Length: 12 cm.

Estimate € 600 - € 800



Lot 454

# A PERSIAN CUT STEEL PANEL, PERSIA ZAND DYNASTY, 18TH CENTURY

The cartouche of rectangular form with cusped ends and small arch at the centre of each horizontal edge, the body with extremely elegant and bold calligraphy against a background of finely worked cut steel spiralling tendrils issuing palmettes, leaves and flowerheads.

Inscriptions: 'Peace be upon the gray hair that was dyed by blood, اَلْسَّلَامُ عَلَى الشَّيْبِ الْخَضِيِّبِ', a small verse to a long Shi'i invocation to the Imam Hussain.  
47 by 22.5 cm.

Estimate € 600 - € 800

234

Lot 455

# A MUGHAL ENGRAVED BRASS TALISMANIC BOWL, 18TH CENTURY

Of rounded form with raised central boss and everted rim, finely incised and decorated to the interior with cartouches enclosing inscriptions under an inscriptions filled band, the sides with a band of cartouches containing cartouches, the exterior is similarly decorated.

Inscriptions: To the interior with a repeating of "ya shafi, ya kafi, ya Ma'afi", surah Al-Nas, surah al-Fath and surah al-Ikhlâs. To the exterior with a large band in thuluth script with Ayat al-Kursi, surah al-Fath and different Dua'a.

Diameter: 21 cm.

Estimate € 3000 - € 4000



Lot 456

# AN ENGRAVED AND PIERCED QAJAR BRASS CASKET, 18TH/ 19TH CENTURY

Of rectangular form with hinged bevelled cover, pierced to the cover and sides with cartouches enclosing horsemen, figures and mythical beast amidst a dense design of floral scrolls.

16 by 13 cm.

Height: 11.5 cm.

PROVENANCE

Private collection, Germany

Estimate € 1600 - € 2000

235





Lot 457

A SAFAVID BLUE, BLACK AND WHITE  
EWER, PERSIA, 18TH CENTURY

Of globular form rising to a thin neck with a wide rim, decorated in underglaze blue with large flowerheads surrounded by leafy palmettes, with an upper band of smaller flowerheads with scrolls, the neck with flower motifs, the rim with leafy scrolls and the interior with four-dot patterns, with a curvilinear handle and spout, decorated with pseudo-Chinese characters, signed on the reverse.

Height: 19.5 cm.

Estimate € 2500 - € 3000

Lot 458

A MULTAN POTTERY TILE  
PAKISTAN, 18TH CENTURY

A Multan pottery thick tile of square form and decorated in cobalt blue and turquoise with a geometric design and leafy sprays.

34.5 by 29.5 by 4.5 cm.

Estimate € 1500 - € 2000



Lot 459

A MULTAN POTTERY TILE  
PAKISTAN, 18TH CENTURY

A Multan pottery thick tile of square form and decorated in cobalt blue and turquoise with geometric designs.

23 by 23 by 3.5 cm.

Estimate € 1500 - € 2000



Lot 460

A FINE FRIT-WARE KUBACHI DISH, PERSIA TABRIZ  
TIMURID TAMERLANE DYNASTY, LATE 15TH CENTURY

A fine frit-ware barbed dish resting on a short foot-ring with deep concave sides and a slightly lobed rim, decorated in the centre and around the rim with series of stylized chrysanthemums, painted in cobalt-blue against an opaque white ground. The back with a band of stylized calligraphy.

Diameter: 35 cm.

Height: 8 cm.

Comparison: Royal Ontario Museum, Toronto n.909.25.8

Tamerlane's tableware, Lisa Golombeck, Robert B. Mason and Gauvin A. Bailey, Mazda Publishers 1996, Costa Mesa, CA 92626 USA, page 227, photo XV.

Similar piece in the Musée du Louvre, Paris

Estimate € 1200 - € 1500





Lot 461

# A PAIR OF RARE AND FINE IZNIK TILES, OTTOMAN TURKEY, 16TH CENTURY

Decorated in cobalt blue, turquoise and red with medallion shaped cartouches containing tulips and carnations, all within arabesque patterned border. Each tile 22 by 22 cm.

PROVENANCE  
Private collection, Germany

Estimate € 2000 - € 3000

Lot 462

# AN IZNIK POTTERY TILE, WEST ANATOLIA, CIRCA 1530

Of rectangular form, the cobalt-blue ground with a meandering tendril linking a serrated leaf overpainted by flowers, a part rosette at each end issuing small floral sprays, repaired break. 12.5 by 24.3 cm.

CATALOGUE NOTE  
An identical tile is in the Sadberk Hanim Museum, Istanbul (Altun, Ara, Carswell, John and Oney, Gonul: Sadberk Hanim Museum Turkish Tiles and Ceramics, Istanbul, 1991, no.I.52, p.38).

PROVENANCE  
Christies London, 23 April 2002, lot 186.

Estimate € 500 - € 700



Lot 463

# A PANEL OF FOUR 'DOME OF THE ROCK' POTTERY TILES, SYRIA, 16TH CENTURY

A panel of four square Ottoman Empire Dome of the Rock tiles, painted in underglaze cobalt blue with a trellis of split and winged palmettes with cloud-scroll collars, framed. 19.5 by 19.5 cm. each

CATALOGUE NOTE.  
This design was first seen on the Dome of the Rock in Jerusalem, which was tiled on the instructions of the Ottoman Sultan Suleiman the Magnificent around 1545. Soon after similar tiles appeared on several building in Aleppo, most notably Bait Jumbiatt, the Ummayad Mosque and the Khosrowiyya Mosque, as well as numerous private houses.

Estimate € 600 - € 800



Lot 464

# AN IZNIK BOWL FRAGMENT, OTTOMAN TURKEY, 16TH CENTURY

A Fritware bowl fragment decorated in cobalt blue, black and emerald green with interwoven split palmettes against a bole-red ground. Height: 13 cm.

Estimate € 2000 - € 3000







Lot 465

A SILVER-INLAID BRONZE FOOTED BOWL, PERSIA KHORASSAN, 12TH-13TH CENTURY

A Khorassan bronze bowl standing on a flared foot adorned with a band of animated nas-kh inscriptions on a dense scroll ground, the rounded body with alternating medallions and palmettes, the rim with a band of animated kufic script against a dense scrolling ground, most silver remaining  
Height: 12 cm.  
Diameter: 13.5 cm.

Estimate € 2500- € 3000



Lot 466

A BRONZE KHORASAN JUG WITH SILVER INLAY, CENTRAL ASIA 12TH-13TH CENTURY

With a straight neck and a bulbous form neck that rests upon a flaring foot. The neck with a decoration that runs all the way round it. With a backing of a foliate and arabesque design, laid on top is a stylized script, where the verticals of the downward strokes are inlaid with silver creating a secondary band design. The body is not completely ovoid, composed of twelve slightly concave strips, each with a stylized flower design, with the centre of the flowers being a small dot of silver. The foot decorated with a band of incised lotus flowers.  
14 cm. height

Estimate € 500 - € 700

Lot 467

A DAMASCUS POTTERY DISH OTTOMAN PROVINCES, SECOND HALF 16TH CENTURY

On straight foot, the black decoration under transparent turquoise-blue glaze with a ewer on floral ground, the gently sloping rim with interlocking lines.

20 cm. diam.  
3.5 cm. height

Estimate € 800 - € 1200



Lot 468

AN Umayyad POTTERY SCULPTURE OF A FELINE, 8TH CENTURY

The feline is shown seated facing forward, with mouth closed, large ears pricked, tail curled over the right rear haunch, with a bell-hung collar. The figure is covered overall with a dark green glaze with black traces.  
20 by 18 cm.

Estimate € 800 - € 1200







Lot 469

**A LARGE CAIROWARE GOLD, SILVER AND COPPER INLAID BRASS KURSI, EGYPT, LATE 19TH CENTURY**

In the Mamluk style, of hexagonal cylindrical form standing on knopped baluster feet supporting arched openings, an arched opening with two doors in the centre of one side, the surface covered with panels of silver inlay and intricate pierced and incised decoration forming titular and dedicatory inscription bands and roundels, palmette scrolls, bird roundels and arabesques, fine fretwork interlace and other geometric and foliate motifs, copper pins holding the panels.

Height: 80.5 cm.

Width: 50.5 cm.

Estimate € 3000- € 5000



Lot 471

**AN OTTOMAN SILVER-GILT JUG, TURKEY, 18TH-19TH CENTURY**

A timurid style jug, with a bulbous body and cylindrical neck, the dragon handle has been cast separately, all decorated with medallions containing flower heads and Arabesques.

Height: 13 cm.

Estimate € 1200 - € 1500



Lot 470

**AN OTTOMAN SILVER AND GILT BOWL, OTTOMAN PROVINCES, 16TH CENTURY**

Of shallow form with a raised, gilt omphalos in the centre, centrally attached by a pin and a small bird sculpture to one side, the repoussé and chased decoration composed of lobed arches containing various quadrupeds and birds, on a punched ground, engraved on the exterior with band of leaf scrolls under the rim.

Estimate € 2000 - € 3000



Lot 472

**A GILT AND SILVER WOODEN QALYAN BOWL, QAJAR PERSIA, 19TH CENTURY**

A Persian Qalyan bowl of typical form, silver plated copper tapering upper section, with gilt decoration depicting scenes of horsemen in hunting scenes and two bands containing cartouches enclosing flower heads, with four silver attached chains, with wooden stem carved with floral motifs.

Height: 19 cm.

Estimate € 400 - € 600



Lot 473

A QAJAR GOLD-DAMASCENED STEEL  
VAMBRACE (BAZUBAND), PERSIA,  
19TH CENTURY

The bazuband engraved and gold-damascened with three octograms enclosing figure heads, flanked on both sides with floral sprays filled with a dense designs of flower heads, buds and foliage, the borders with stylised floral garland within cartouches. Length: 35 cm.

PROVENANCE  
Private collection, France

Estimate € 800 - € 1200



Lot 474

A QAJAR GILT BRONZE BOWL, PER-  
SIA DATED 1284AH/ 1867AD

With rounded base and sloping inverted sides leading to a thickened rim, engraved to the interior with the genealogy of the prophet tracing the lineage through the Prophets of Islam, around the rim with prayers, the exterior with "work of Muhammed Alim Kawbar and dated 1284AH". 19 by 7 cm.

Estimate € 800 - € 1200



Lot 475

A LARGE MAMLUK REVIVAL SILVER INLAID BRASS DOMED INCENSE BURNER,  
EARTLY 20TH CENTURY

An octagonal brass incense burner, resting on vase shaped legs, each side is decorated with a floral pierced panel and silver inlaid inscriptions, five large domed cover mounted elegantly stylised with silver inlaid floral motifs and large calligraphic panel around the base.

Diameter: 48 cm

Height with largest domed cover: 55 cm

Estimate € 2000 - € 3000





Lot 476

#### A MAMLUK TINNED COPPER BOWL, SYRIA 15TH-16TH CENTURY

Of rounded shape, on flat base, the exterior incised with twelve circular interlaced medallions, three of which filled with bold thuluth calligraphy, the remaining ornamented with typical Y-shaped motif, intricate whirl patterns and scrolling tendrils, the composition framed by two interlaced bands filled with braided work and typical roundels

height: 18 cm

Diameter: 31.5 cm

Estimate € 800 - € 1200



Lot 477

#### AN OTTOMAN MOTHER OF PEARL INLAID WOODEN BOX, TURKEY PROVINCES, 19TH CENTURY

An Ottoman wooden box inlaid with mother of pearl, decorated with roundels enclosing engraved Christian figures.

15 by 25 cm.

Height: 17 cm.

Estimate € 1500 - € 2000

Lot 478

#### A QAJAR SILVER INLAID METALWARE CASKET, PERSIA, 19TH CENTURY

With rectangular body on small four feet, the cover and the four sides inlaid and engraved with different figural scenes, a king in his court, the prophet Abraham offering his son and being saved by an angel etc.

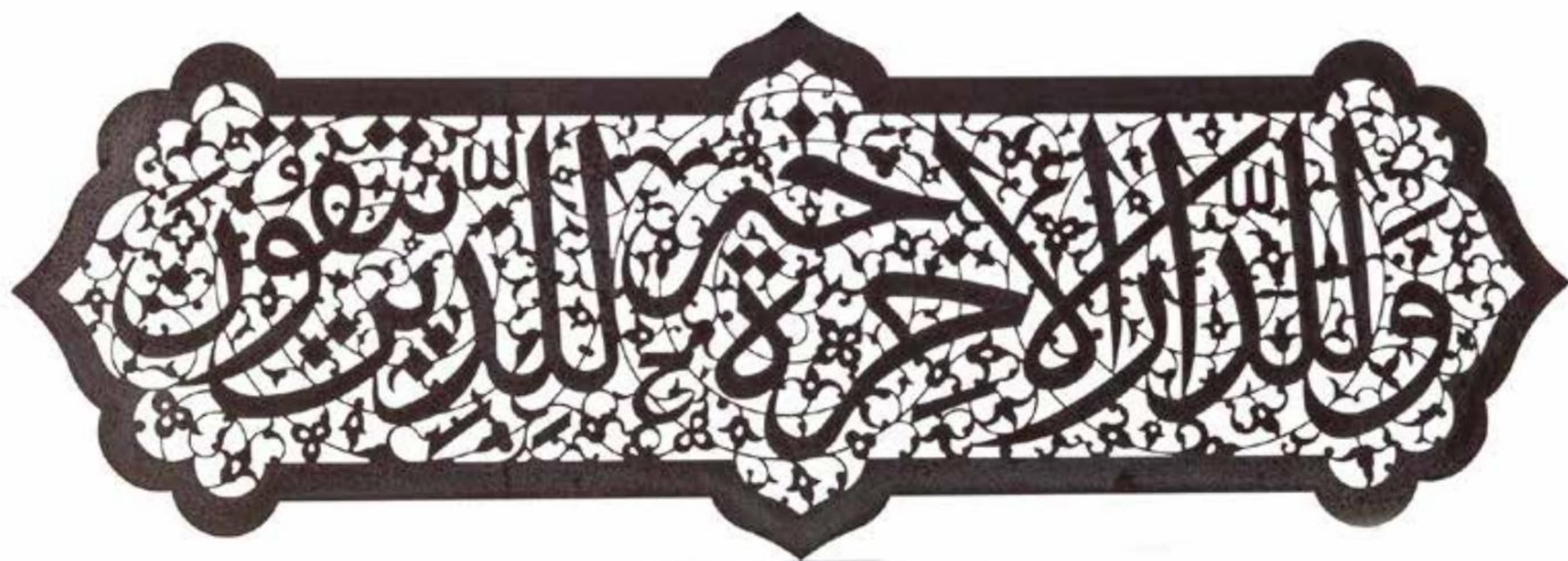
9 by 12.5 cm.

Height: 10 cm.

Estimate € 1500 - € 2000







Lot 479

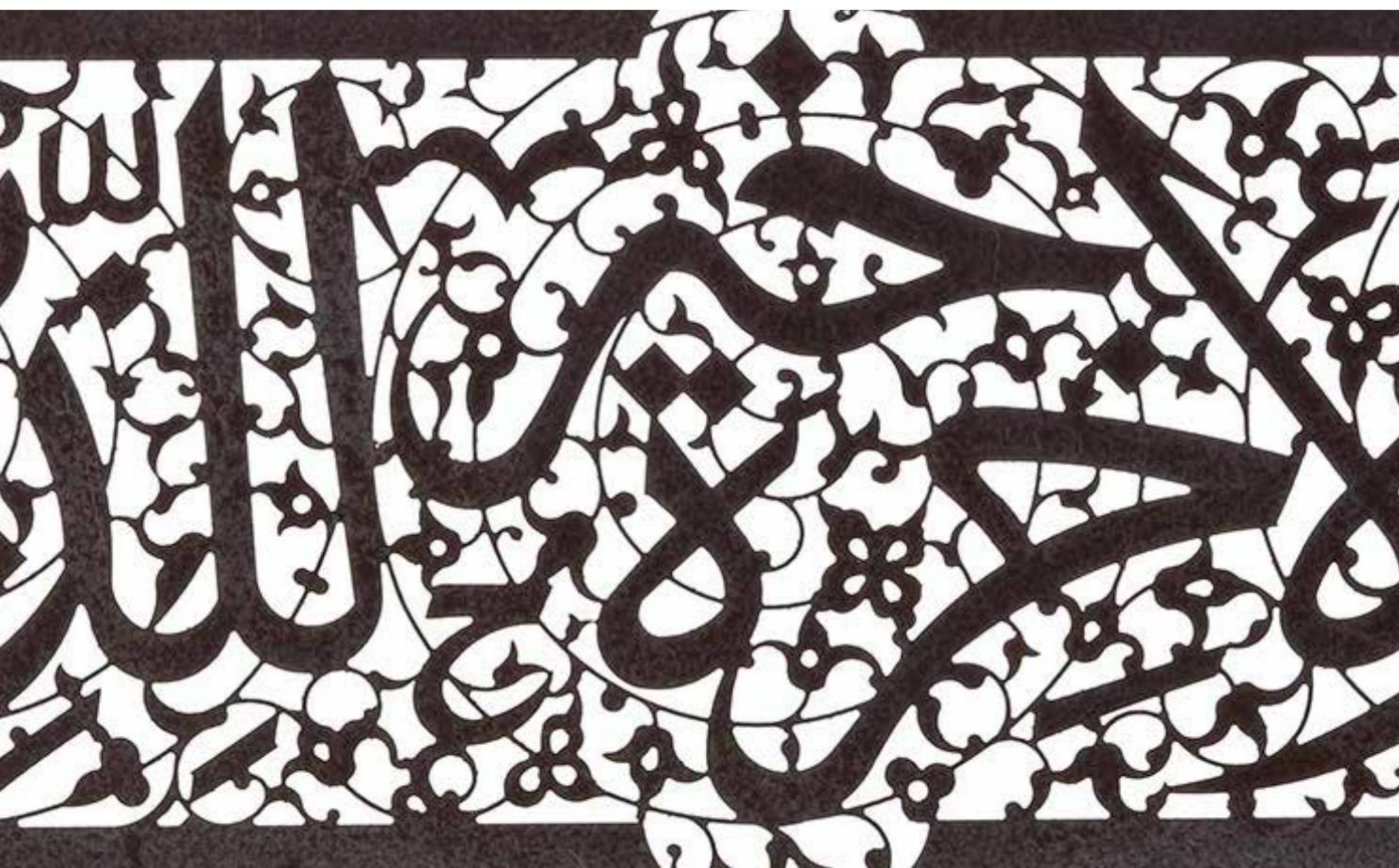
#### A SAFAVID STYLE CUT STEEL PANEL, PERSIA, 19TH CENTURY

The cartouche of rectangular form with cusped ends and small arch at the centre of each horizontal edge, the body with extremely elegant and bold calligraphy against a background of finely worked cut steel spiralling tendrils issuing palmettes, leaves and flowerheads.

Inscriptions: "وللدار الآخرة خير للذين يتقون", far better is the eternal Home of the Hereafter for those mindful of Allah, v.32 of surah Al-An'am.

22 by 62 cm.

Estimate € 600 - € 800



Lot 480

#### AN OTTOMAN MOTHER-OF-PEARL AND BONE INLAID CHEST, EARLY 20TH CENTURY

The box with two front doors revealing twelve interior drawers, front and sides densely decorated with pierced black wood and bone panels with other smaller panels of geometric designs of bone and mother of pearl inlays.

32 by 37 cm.

Estimate € 800 - € 1200





Lot 481

#### A MULTAN POTTERY TILE, 19TH CENTURY

With moulded raised central lobed section, decorated in blue and turquoise with inscriptions amidst floral motifs.

The inscriptions comprise invocations to Allah and His prophet Muhammad.  
28 by 30 cm.

For an almost identical tile in the David Collection, see Kjeld von Folsach, *Art from the World of Islam*, Copenhagen 2001, no. 294.

Estimate € 500 - € 700



Lot 482

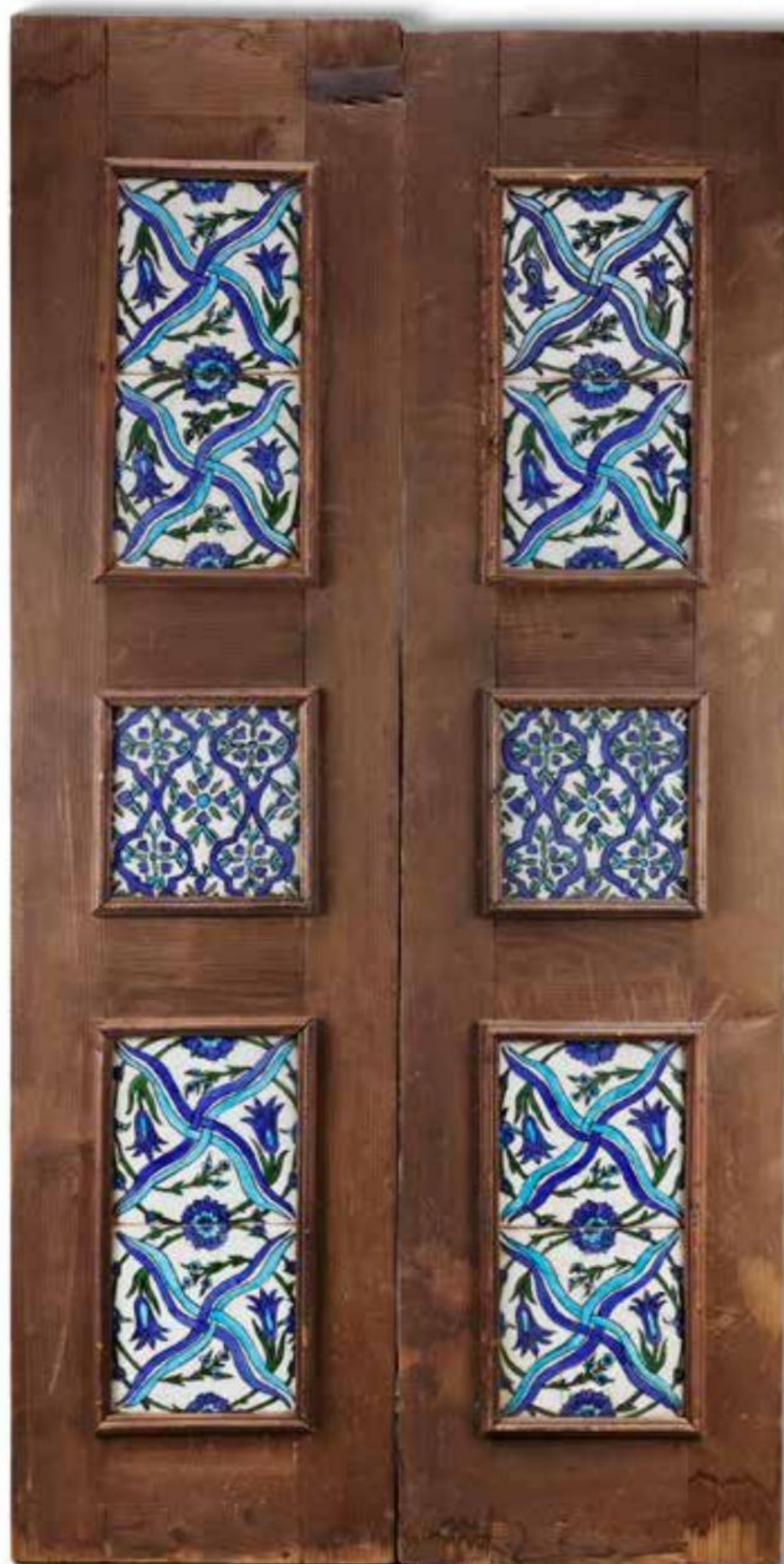
#### A PAIR OF LARGE QAJAR BRASS ENGRAVED INCENSE BURNERS, 19TH CENTURY

A pair of cone shaped brass censers, supported on a trumpet base with a narrow delicate stem resting on a square base, engraved with a very fine design consisting of roundels and cartouches enclosing inscriptions in thuluth script, royal and mythical figures standing amidst foliage and animals, all on a floral pierced ground.

Height: 56 cm.

Estimate € 1500 - € 2000





Lot 483

A WOODEN DOOR SET WITH 10 DAMASCUS STYLE POTTERY TILES, 20TH CENTURY

Comprising 10,8 tiles with the same design of lotus and poeny flower branches, each decorated with underglaze tones, including cobalt blue, turquoise, green and with black outlines on a white ground, set in an old wooden door. Tiles approximately 21 by 21 cm.

Estimate € 1200 - € 1500



Lot 484

A WOODEN DOOR SET WITH 10 DAMASCUS STYLE POTTERY TILES, 20TH CENTURY

Comprising 10 tiles, varying designs and decorated with underglaze tones, including cobalt blue, turquoise, green and with black outlines on a white ground, set in an old wooden door. Tiles approximately 21 by 21 cm.

Estimate € 1200 - € 1500



Lot 485

A MAMLUK REVIVAL SILVER INLAID BRONZE INCENSE BURNER, 20TH CENTURY

A brass incense burner of a wide tubular body richly decorated with silver inlays, resting on three feet with stylised floral and vegetal motifs. The pierced domed lid with a knob shaped as a flower bud is engraved with interlocking patterns and calligraphic cartouches. Inside there is an open-work holder with a central star motif to place the incense on. Height: 58 cm.

Estimate € 1200 - € 1500





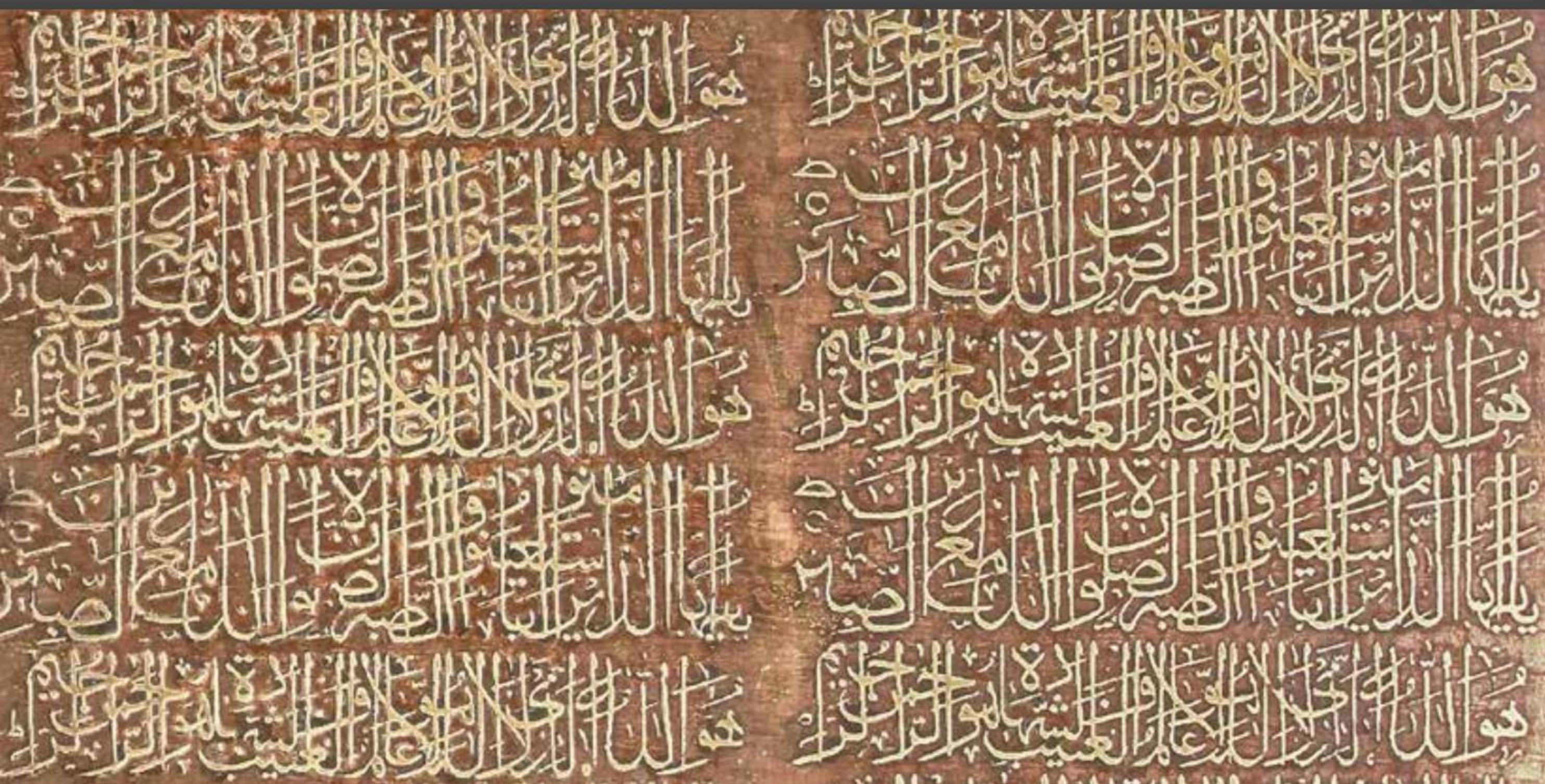
Lot 486

#### AN OTTOMAN GILT ENGRAVED BRASS BOX, 19TH CENTURY

Of rectangular shape, resting on four animal head shaped feet, each side carved with multiple columns of gilt engraved inscriptions, bordered with engraved floral scrolls.

Inscriptions: in large thuluth script, repeatings of v.22 from Sarah al-Hashr, v.153 from Sarah al-Baqraa. 25 by 41 by 90 cm.

Estimate € 1200 - € 1500



Lot 487

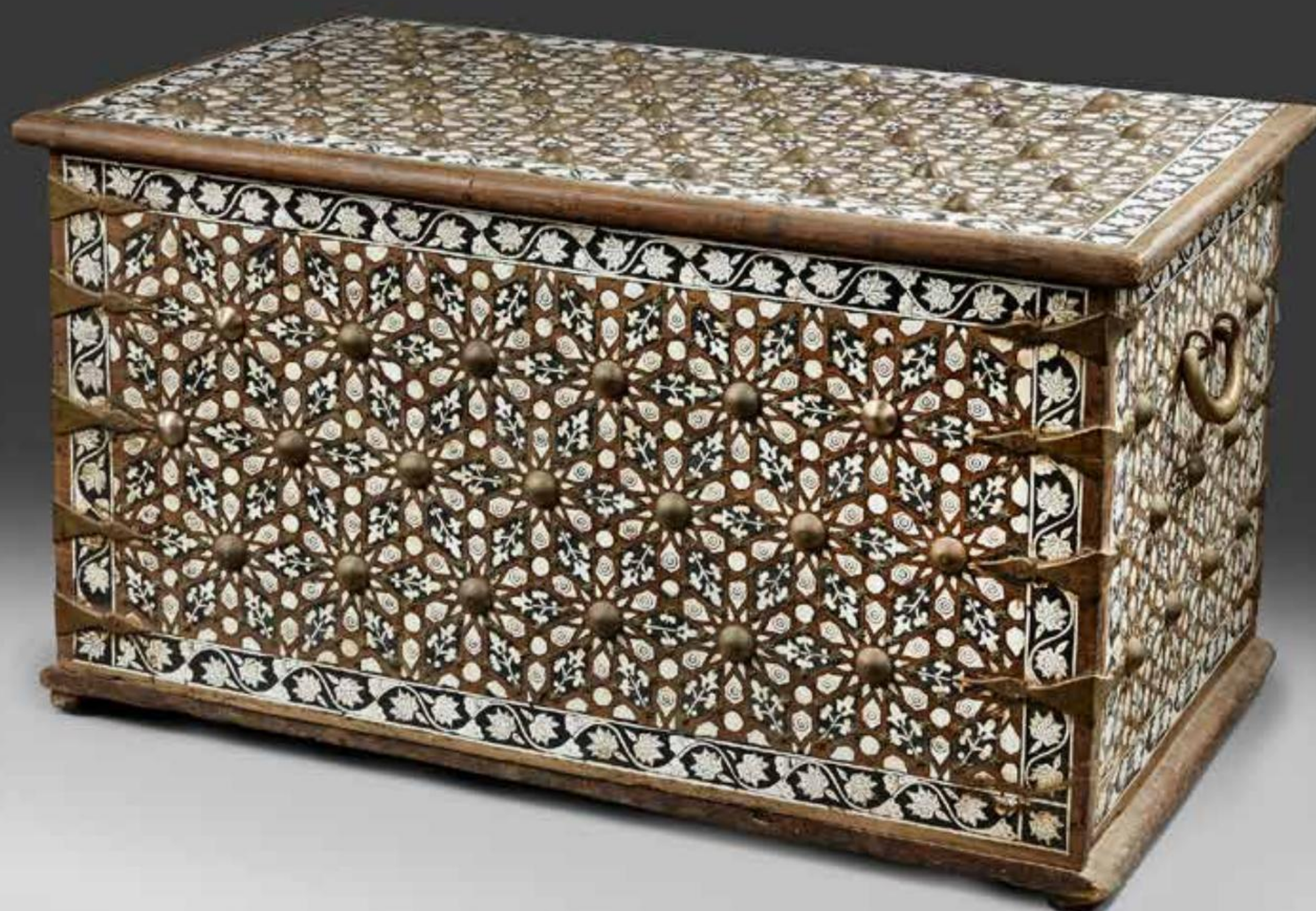
#### A VIENNA PAINTED BRONZE CAMEL AND A RIDER, AUSTRIA, EARLY 20TH CENTURY

Austrian cold painted bronze study, Vienna, c. 1900. modelled as an Arab walking alongside his camel, naturalistically painted in enamel colours.

30.5 by 13 by 16.5 cm.

Estimate € 1000 - € 1200





Lot 488

A LARGE OTTOMAN BONE INLAID WOODEN CHEST, SYRIA, LATE 19TH-EARLY 20TH CENTURY

A large rectangular wood box with removable lid and internal cupboard, the sides and top inlaid with bone palmette designs, diamond chequerboard and star patterning, mounted with brass bosses.

The corners fixated with boss designs.

62 by 105 cm.

Height: 57 cm.

Estimate € 2000 - € 3000



Lot 489

A PAIR OF TURKISH/SYRIAN MOTHER OF PEARL AND BONE INLAID MIRRORS, EARLY 20TH CENTURY

Each of rectangular form with feet and tapering crest, decorated with mother of pearl inlaid fragments featuring lotus heads amongst floral leafy sprays.

65 by 123 cm. with frame

35 by 50 cm. mirror

Estimate € 1800 - € 2200





Lot 490

#### A PAIR OF MOTHER-OF-PEARL INLAID CHAIRS AND A TABLE, EARLY 20TH CENTURY

A pair of wooden chairs, each of typical form with wide seats, straight arms and backs surmounted by arabesque arches, heavily pierced wooden flower heads and inlaid with mother of pearl.

54 by 62 cm.

Height: 134 cm.

A wooden table with square shaped top decorated with floral mother of pearl inlays.

44 by 44 cm.

Estimate € 1500 - € 2000



Lot 491

#### A PAIR OF SYRIAN MOTHER OF PEARL INLAID FOLDING CHAIRS AND A TABLE, LATE 19TH CENTURY

A pair of wood folding chairs with intricate foliate carving and mother-of-pearl inlays.

Height: 120 cm.

Width: 67 cm.

A small octagonal mother of pearl inlaid table with intricate foliate carving.

Height: 62 cm.

Estimate € 1200 - € 1500





Lot 492

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A PAIR OF OTTOMAN MOTHER OF PEARL AND TORTOISESHELL INLAID TABLES, EARLY 20TH CENTURY

A pair of Ottoman wooden tables, of octagonal form inlaid with mother-of-pearl, tortoiseshell and bone, the top with a central radial medallion bordered by geometric stellar design and enclosing “ Abdul Hamid Bin Abdul Mejid Khan” in Tughra script, the sides with arched rectangular openings decorated with chequerboard and chevron design.

Height: 52 cm.

Diameter: 43 cm.

Estimate € 800 - € 1200



Lot 493

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A PAIR OF OTTOMAN MOTHER OF PEARL AND TORTOISESHELL INLAID OCTAGONAL TABLES, EARLY 20TH CENTURY

Each of octagonal form inlaid with mother-of-pearl, bone and tortoiseshell fragments, the top with a central radial medallion bordered by geometric stellar design enclosing Abdul-Hamid bin Abdul Mejid Khan in Tughra script, the sides with arched rectangular openings decorated with chequerboard and chevron design.

Height: 50 cm.

Diameter: 41 cm.

Estimate € 800 - € 1200





Lot 494

A BONE INLAID MATCHLOCK MUSKET,  
19TH-20TH CENTURY

Length: 140 cm.

Estimate € 500 - € 700



Lot 495

AN OTTOMAN MIQUELET LOCK  
LONG GUN, NORTH AFRICA,  
19TH CENTURY

An Ottoman mother-of-pearl inlaid wooden and steel gun sighted barrel retained by four metal embossed barrel-bands, engraved lock, characteristic engraved iron-plated stock heightened with mother-of-pearl panel. Elaborate guns of this type would have been reserved for hunting and target shooting. Length: 142 cm.

Estimate € 800 - € 1000



Lot 496

A WOODEN DOOR SET WITH 10 DAMASCUS STYLE POTTERY TILES, 20TH CENTURY

Comprising 10 tiles, each pair with varying designs and underglaze tones, including cobalt blue, turquoise, green and with black outlines on a white ground, set in an old wooden door.  
Tiles approximately 21 by 21 cm.

Estimate € 1200 - € 1500



AN OTTOMAN SILK BARBER'S APRON  
(BERBER FUTASI) TURKEY, 17TH CEN-  
TURY

A fine brocaded silk barber's apron, decorated  
with a series of pomegranates motifs linked to  
four split palmettes in gold colored silk thread  
against a red ground.  
71 by 71 cm.

Estimate € 3000 - € 5000



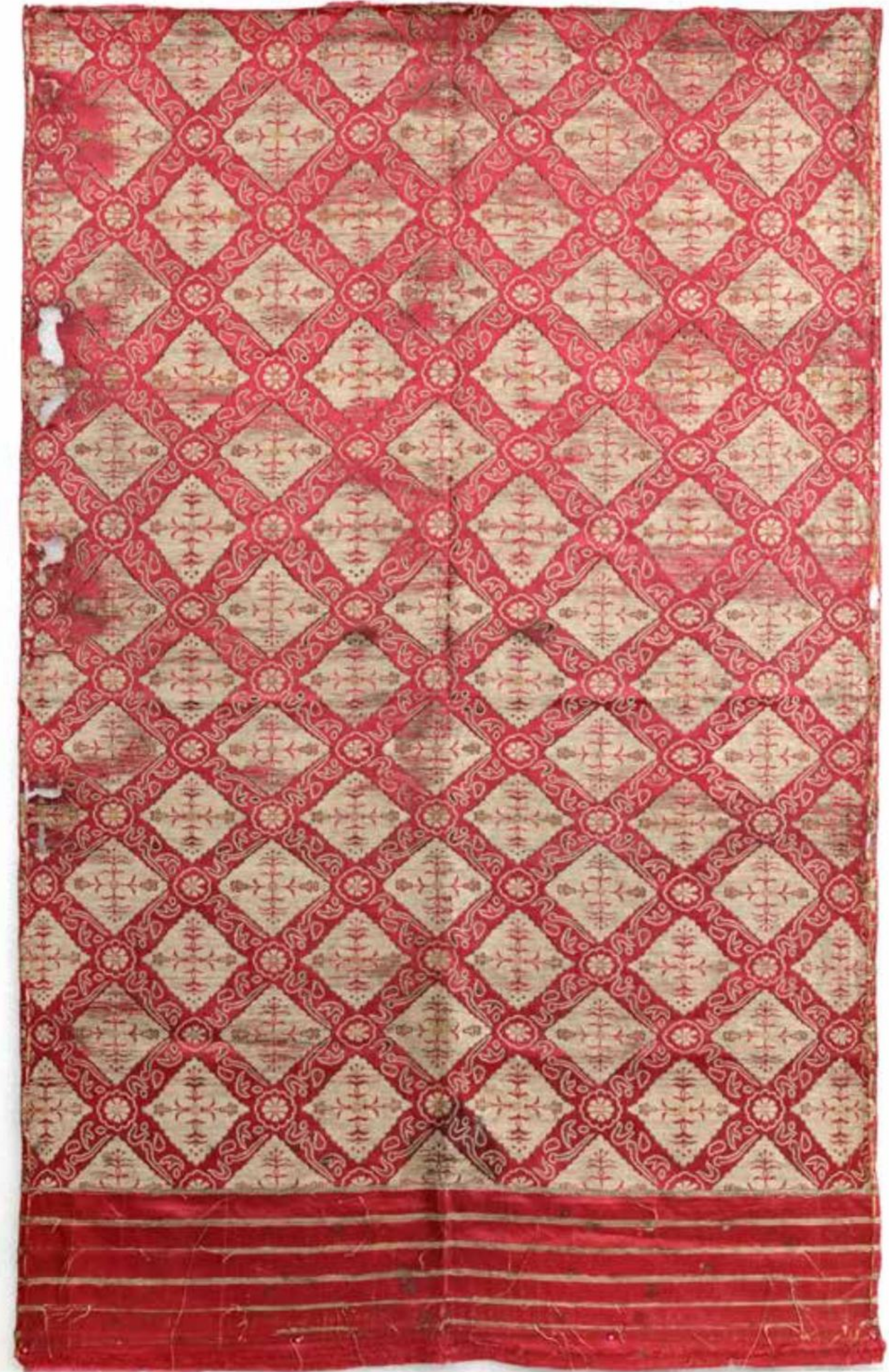
Lot 498

AN OTTOMAN SILK VELVET (CATMA) PANEL,  
BURSA CIRCA 1600

With repeated design of stylised carnations, growing from  
tulip shaped receptacle flanked by paired saz leaves, inters-  
persed with pomegranate and hyacinth medallions, on pink  
velvet ground.  
55 by 127 cm.

The fan-like carnations and tulip design of this velvet were  
popular motifs for Ottoman textiles and this panel was most  
likely woven for upholstery. For related examples see, Louise  
W. Mackie, *The Splendor of Turkish Weaving*, Washington,  
D.C.: The Textile Museum, 1973, no. 15; Christian Erber,  
*A Wealth of Silk and Velvet*, Bremen, 1993, pls. G10/1 and  
G10/2; Friedrich Spuhler, *Islamic Carpets and Textiles in the  
Keir Collection*, London 1978, no. 128, and for one sold at  
Sotheby's London, 24 April 2013, lot 267.

Estimate € 1500 - € 2000



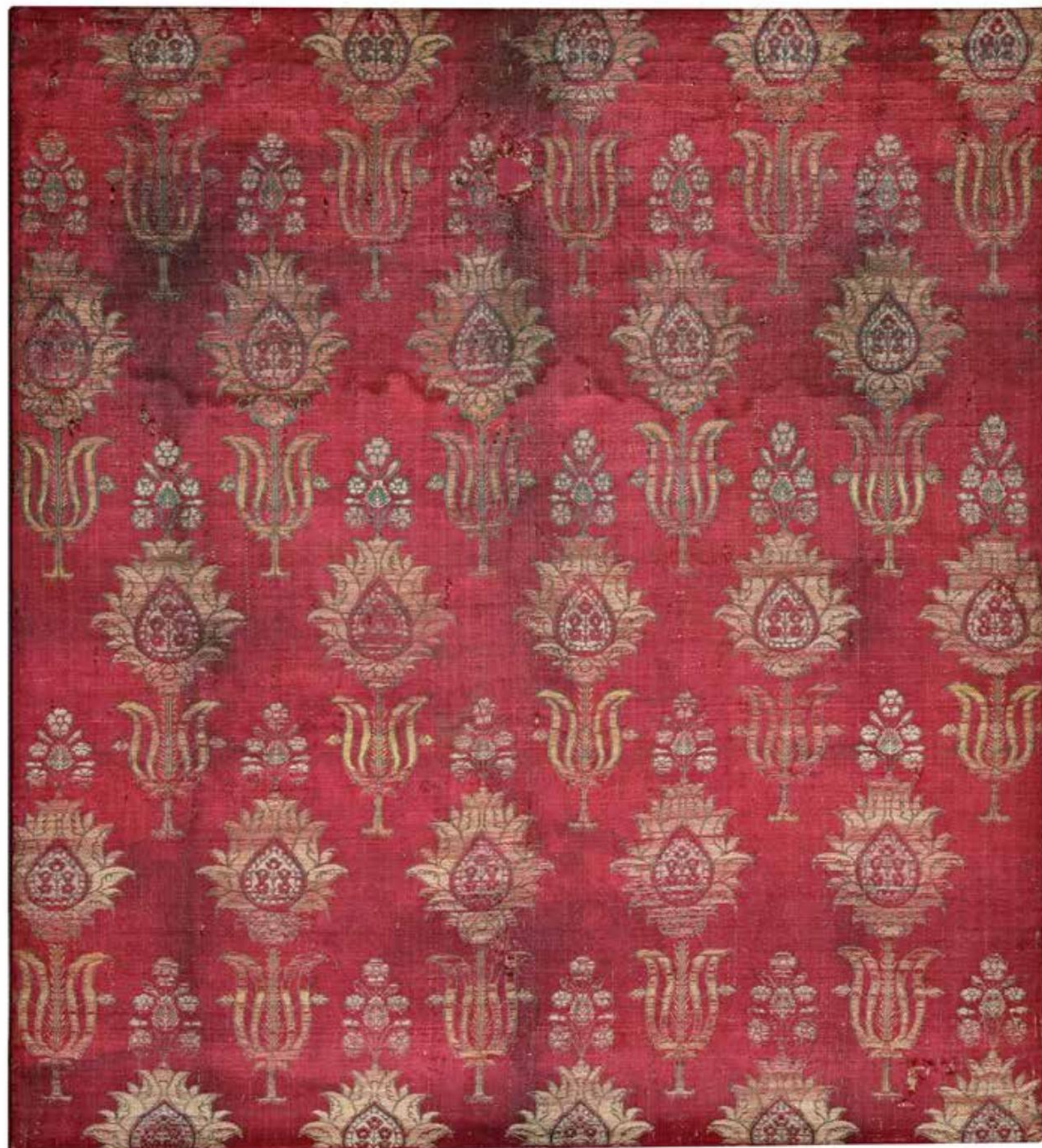
Lot 499

AN OTTOMAN SILK AND METAL-THREAD KEMHA FRAGMENT, BURSA TURKEY,  
16TH-17TH CENTURY

Of rectangular shape, threads on a silk cream ground with black voided silk outlines on a red silk ground,  
depicting rows of diamond shapes enclosing flower heads and foliage.  
95 by 68 cm.

Estimate € 1000- € 1400





Lot 500

AN OTTOMAN SILK AND METAL-THREAD BROCADE (KEMHA) FRAGMENT, BURSA  
TURKEY, 16TH-17TH CENTURY

Of rectangular shape, brocaded with detailed carnation motifs in silver metal thread wrapped yellow silk with ivory stems and leaves.

The gold surface features metal-wrapped thread emphasized by the bright red background, a color combination popular at the Ottoman court. Based on the shape of the fragment, this lampas-woven silk (kemha) was probably once used as part of a garment.

79 by 71 cm.

Estimate € 1200 - € 1400

266

Lot 501

A TASHKENT SUZANI, UZ-  
BEKISTAN, 19TH CENTURY

Entirely couched in silk with six  
large magenta roundels.  
245 by 130 cm.

Estimate € 800 - € 1200





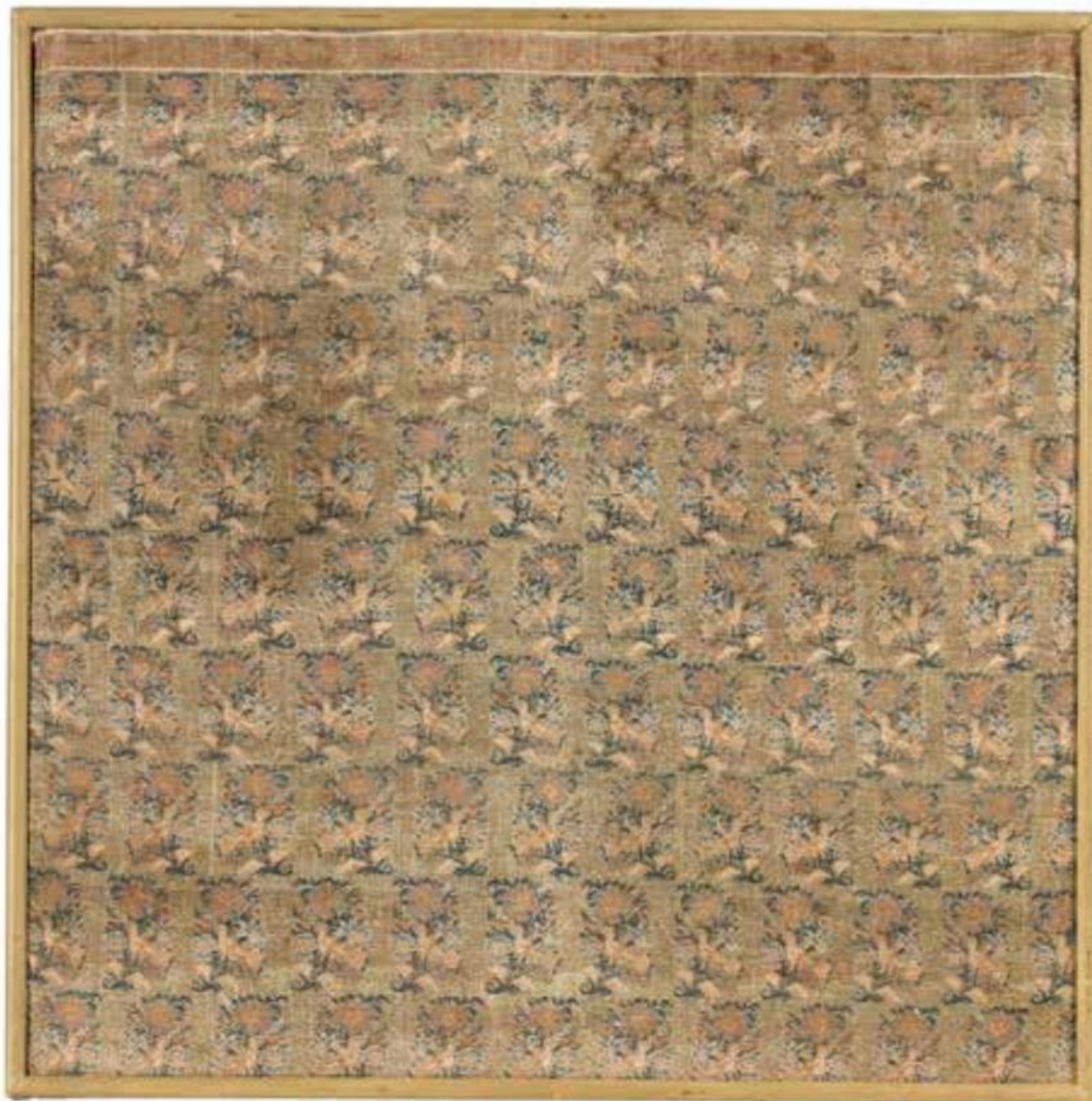


Lot 502

A SILK ON LINEN MIRROR COVER,  
OTTOMAN, 17TH CENTURY

Embroidered in silk on linen with tulips and carnations.

Estimate € 1500 - € 2000



Lot 503

A SAFAVID SILK AND METAL TEXTILE,  
WITH ARABIC INSCRIPTIONS, 17TH CENTURY

51.5 by 51.5 cm.

CATALOGUE NOTE

Similar one in the Victoria and Albert Museum, Metropolitan Museum.

Estimate € 800 - € 1200



Lot 504

AN OTTOMAN METAL  
THREAD TEXTILE PANEL,  
TURKEY, 17TH CENTURY

Of rectangular shape, the gold velvet voided on a cream ground with border design of carnations, rosettes and tulips with palmettes, silver-thread highlights, mounted under plexiglass.  
106 by 50 cm.

Provenance: Deceased estate of costume designer Anthony Powell (1935-2021)

Estimate € 1500 - € 2000





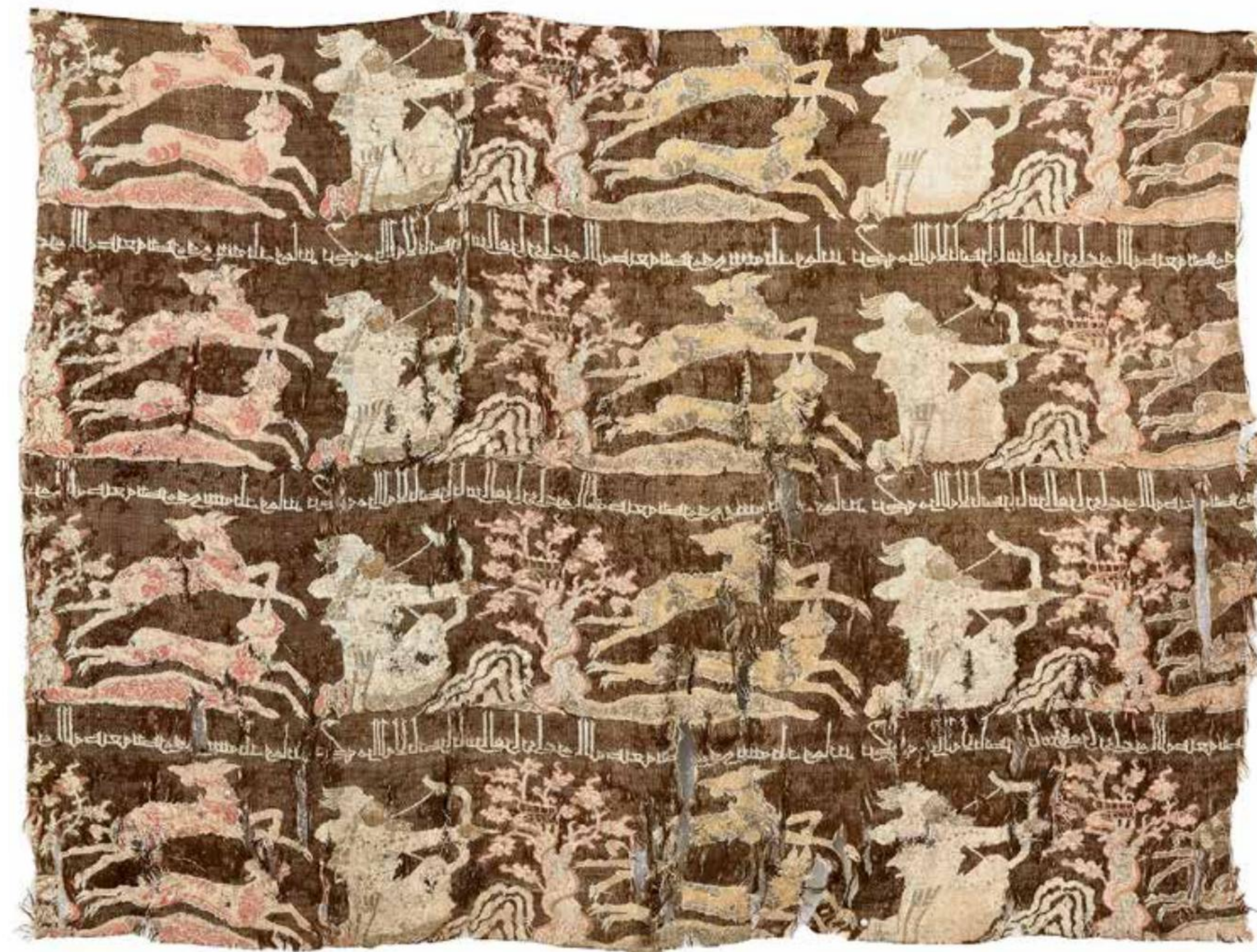


Lot 505

AN OTTOMAN VOIDED SILK VELVET (CATMA) PANEL, BURSA OR ISTANBUL, EARLY 17TH CENTURY

Of rectangular format, central panel with flowerhead flanked by sad leaves, outer border with a repeating pattern of lotus and peony heads scrolls.  
61 by 66 cm.

Estimate € 1500- € 2000



Lot 506

A SAFAVID EMBROIDERED SILK PANEL, PERSIA, 17TH CENTURY

Of rectangular form, embroidered on a brown silk ground with four repetitive bands of a figure with a bow throwing an arrow at deer in a hunting scene, below with Arabic inscriptions in kufic script.  
48 by 62 cm

Estimate € 400- € 600





Lot 507

AN OTTOMAN GILT-THREAD EMBROIDERED VELVET BOHCA, TURKEY 19TH CENTURY

Of square form, embroidered in gilt threads on a deep red velvet ground with a central floral roundel surrounded by flower branches and foliage.  
100 by 100 cm

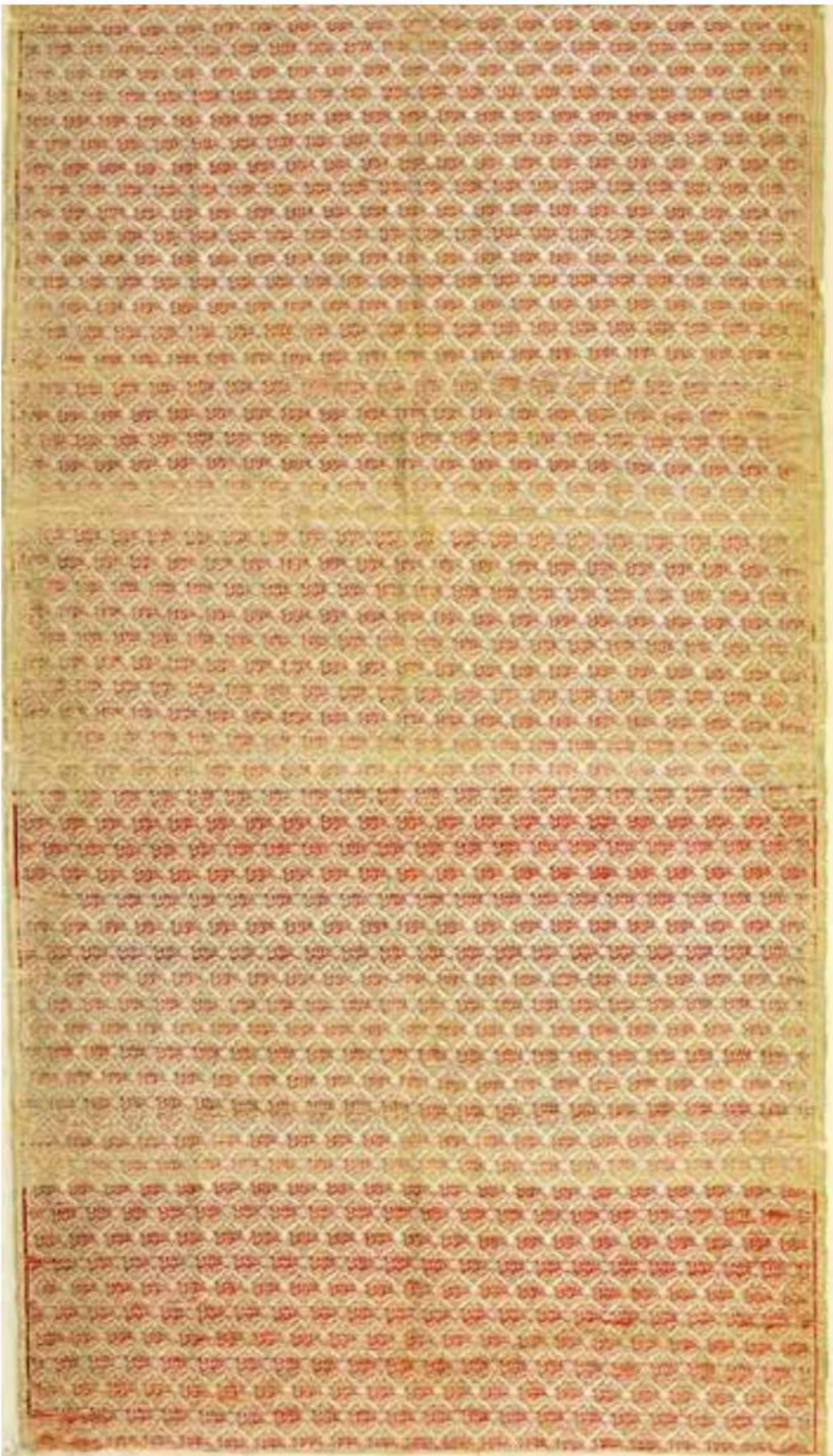
Estimate € 600- € 800

Lot 508

A RARE MUGHAL LAMPAS FRAGMENT, 19TH CENTURY

CATALOGUE NOTE  
The inscriptions are a repetition of 'Malbus Aleafia'.  
ملبوس العافية

Estimate € 1200 - € 1500



Lot 509

A RARE MUGHAL SILK LAMPAS FRAGMENT, 17TH CENTURY

The registers decorated with calligraphy, foliate designs interspersed with narrow registers of foliate designs picked out in gold thread.  
23.5 by 8 cm.

CATALOGUE NOTE  
The inscriptions are a repetition of 'Malbus Aleafia'.  
ملبوس العافية

Estimate € 600 - € 800







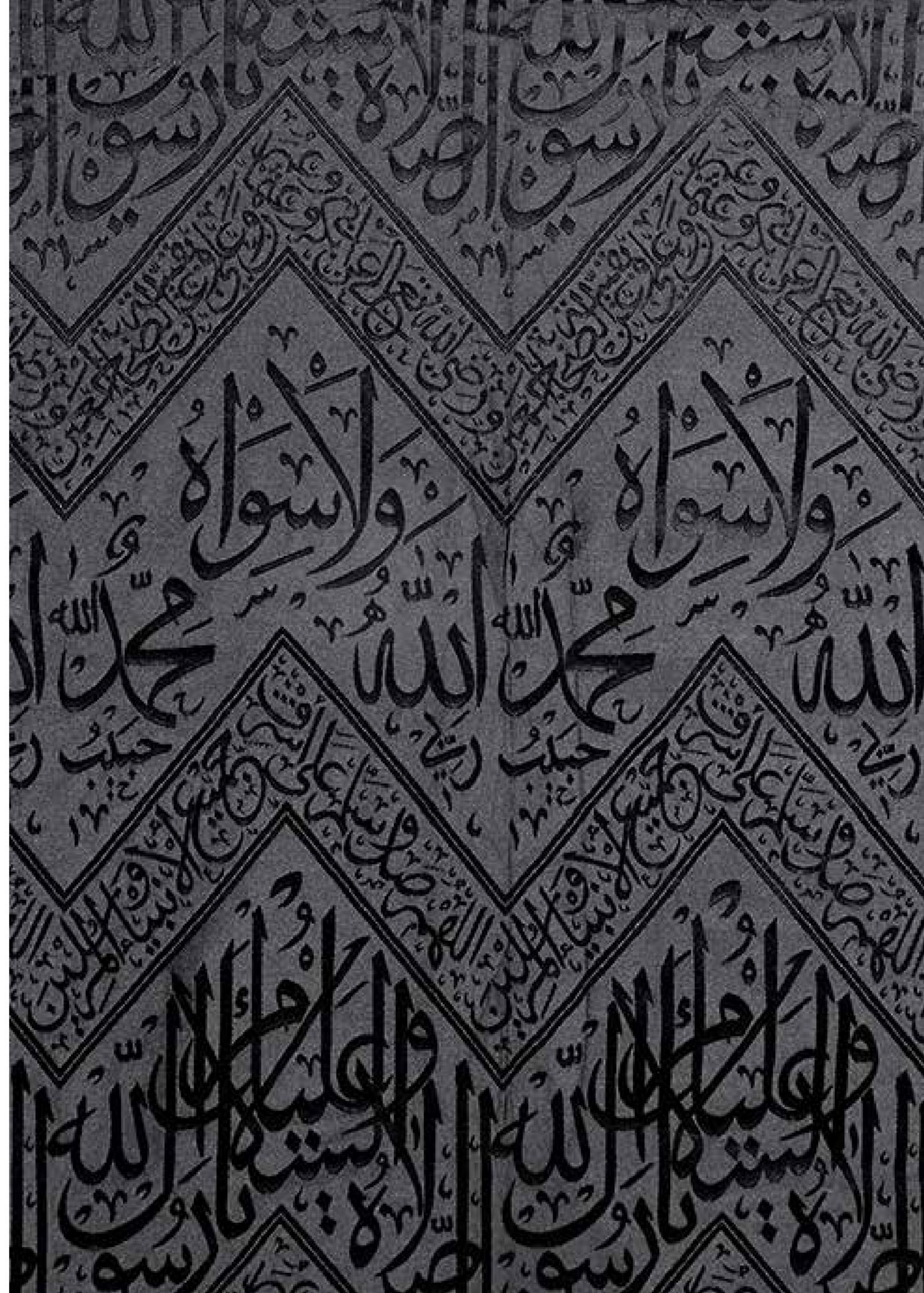
Lot 510

A SILK SUZANI, BUKHARA UZBEKISTAN, 19TH /20TH CENTURY

A silk suzani embroidered on silk black ground, decorated with a central field enclosing flower blossoming branches, surrounded by a border enclosing large flower head scrolls.  
210 by 150 cm.

Estimate € 800- € 1200

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## HOW TO BUY AT ORIENTAL ART AUCTIONS

### BIDDING

There are several ways to bid at Oriental Art Auctions:

#### BID LIVE ONLINE

Many clients prefer bidding live online. It's easy to register with us online and you can watch the auction as it happens and place bids from the comfort of your computer. You can easily register on our website. After being approved you receive an email. Now you can subscribe for the auctions on our website and make bids or auto bids. Clients who wish to bid on line through our website during auction should register 24 hours in advance of a sale.

#### IN THE ROOM

Simply register at the sale room, or on auction days at the registration and cash desk. You may need to provide identification. Once you have registered you will be handed a bidding number to use in the saleroom. When the bidding begins on your lot raise your number to bid. When the bidding stops the auctioneer will bring down the gavel and read out your number if you have won the lot.

#### BY ABSENTEE BID

If you are unable to attend the auction we can bid on your behalf. You can leave an absentee bid completing an absentee bid form and either hand it to a member of staff or email it to [info@orientalartauctions.com](mailto:info@orientalartauctions.com). Please note that our bid department may contact you for further details.

Either way, the amount you enter on the form should be your maximum limit excluding buyer's premium and applicable VAT. We will bid up to that limit for you, and remember you may end up paying less than your limit, depending on other bidding on the day.

All absentee bids must be received 24 hours in advance of the auction.

#### BY TELEPHONE

If you would like to bid by telephone, a member of staff will call you from the saleroom on the auction day, just before your lot(s) come up, and will then relay to you the events in the room, and bid on your behalf live at the auction when instructed to do so.

If you would like to bid by telephone please contact our team prior to the auction with your details of the lots you are interested in and your full name, mailing address, telephone number(s) and email.

Once our team have processed your bid request you will receive an email confirmation.

All telephone bids must be received 24 hours in advance of the auction.

Please note that Oriental Art Auctions cannot be held responsible for being unable to contact you by telephone. We advise you to remain in an area where mobile communication has good reception.

Please note: some lots contain ivory and are therefore subject to the relevant trade restrictions in correspondence with CITES regulations. Customers should familiarize themselves with the relevant CITES regulations before bidding.



## VIEWING

### VIEWING IN PERSON

All items may be viewed for inspection in person at the sale room. Viewing dates will be published well in advance on the website. You can always make an appointment for viewing outside the viewing days.

### VIEWING ONLINE

Our auctions are available to view online. We make very high resolution images available online so you can check the item well online. For further information on a lot you may be able to view a condition report online (see below) or contact [info@orientalartauctions.com](mailto:info@orientalartauctions.com)

### ESTIMATES

All lots carry an estimated price range, which indicates our opinion of value. If there is a reserve on the lot then it cannot be sold below that price. Reserves are never higher than the bottom estimate.

### CONDITION REPORTS

We highly recommend that potential bidders gather as much information as possible regarding a lot before placing a bid. Oriental Art Auctions provide as much possible information regarding condition and detailed photographs of each object online. If, however, you are unable to view a lot in person you may request a condition report and/or additional images of a lot by email [info@orientalartauctions.com](mailto:info@orientalartauctions.com)

We kindly request that you submit your wish for additional information as early as possible.

### CATALOGUE ALTERATIONS

Lot descriptions and estimates are prepared in advance of the auction and may be subject to change. Any alterations will be published on the alteration sheet and be mentioned by the auctioneer before bidding of the items in question begin.

### UNDERSTANDING BUYER'S PREMIUM AND THE FINAL PRICE YOU WILL PAY

All purchases are subject to a buyer's premium of 28% including VAT per lot. When you successfully bid on any lot, the price you pay will be the hammer price (the value you bid at the auction), plus the buyer's premium.

The premium is subject to VAT at the standard rate, with the exception of lots marked in the catalogue with a hash (#) where VAT applies to both hammer price and buyer's premium.

Credit card payments are subject to a 4% surcharge on the final total.

You may present these documents in person at our saleroom or, if registering for a telephone, internet or absentee bid, by email. We may, at our discretion, ask you to provide a bank reference and/or deposit as a condition of allowing you to bid.

## PAYMENT

Congratulations on your successful bidding, the next stage is payment.

There are number of ways to pay to make it as easy as possible for you. We accept cash, credit or debit card or bank transfer.

All items must be paid for before they can be collected.

### BANK TRANSFER

Please find details in any email invoice we issue or upon request from our accounts department.

### CASH

Cash payments can be made at the accounts desk during or after an auction. Please note that due to money laundering regulations we cannot accept cash payments above € 15.000

### CREDIT OR BANK CARDS

Payment can be made by credit or bank card. Please note we can accept Visa or MasterCard only, and there will be 4% surcharge

### COLLECTION AND SHIPPING

If you attend an auction in person and are successful in your bid, you are free to collect and remove your item there and then once payment has been cleared.

If you are not able to collect in person, Oriental Art Auctions provide in-house packing and shipping possibilities as well as providing quotes for external shippers.

Please contact [info@orientalartauctions.com](mailto:info@orientalartauctions.com) and we will provide you with the various possibilities.

### EXPORT OF GOODS

As you may be aware several countries prohibit the importation of property containing materials from endangered species, such as rhino horn, ivory, coral and tortoiseshell. If you are interested in bidding on a lot containing these materials and you wish to export please make sure you are familiar with all relevant customs regulations prior to bidding.

It is the buyer's sole responsibility to obtain any relevant export or import license.

Please be aware that lots marked with the symbol Y may be subject to CITES regulations when exporting outside the EU.

### CONDITIONS OF SALE

For further information on buying at Oriental Art Auctions please see our Conditions of Sale.

### Notice to all bidders

As we wish to avoid unpaid bids in our auctions, please note the following points before bidding.

Bidders who have Chinese nationality must register using their name as stated on their Chinese resident's identity card and Chinese passport, as a condition of participating in any auction. This rule is stipulated to prevent identity theft. If a bidder has entered a bid using a false identity, the company reserves the right to cancel any existing or future bid made by that bidder.

Please carefully inspect and investigate the age and quality of original lots by yourself or have them inspected by your agents, in order to avoid any confusion or misunderstanding between the company and bidders.

The company has received legal advice from Chinese law firms, to the effect that any bidders who violate relevant rules or provide fake identity, phone numbers or proof of address, shall bear all liability and relevant costs, including lawyers' fees, litigation fees, arbitration fees, notarial fees, translation fees, travel fees and communication fees. In some circumstances, the company or the seller may apply to prevent the bidder from entering the country where the company is based or prevent them from departing from China.

Bidders are required to follow these rules and the company's terms and conditions.



VALUATIONS

We are happy to value any items brought in to the saleroom. Should you have a number of items, please contact us and ask for an onsite valuation.

CONSIGNING YOUR ITEMS FOR AUCTION

Once you have decided to sell your items at Oriental Art Auctions, you will receive a receipt detailing in short the items and any applicable reserves and conditions. The items will then be inspected again and processed in our system. Well in advance of the sale, you will receive a detailed receipt with descriptions via email and/or post.

THE RESERVE PRICE

You will receive an advised estimate of each item offered for sale, and we advise that the items are sold the auctioneer’s discretion. This discretionary value would equal a selling price of 10% below the low estimate. Alternatively a fixed reserve price below which we will not sell can be agreed upon when consigning your items. A reserve can never exceed the lower estimate.

BEFORE THE AUCTION

You will receive notification of the lot numbers of your property usually about two weeks before the sale. You are of course welcome to come to the view or attend the auction if you wish.

SETTLEMENT

Sale results are sent out within 48 hours of the auction and settlement is usually made six weeks after the sale, subject to normal business conditions. We can only pay out if the buyer paid for the items.



TERMS & CONDITIONS OF CONSIGNMENT - THE CONSIGNMENT OF GOODS BETWEEN CONSIGNOR AND ORIENTAL ART AUCTIONS

The present document comprises the Terms & Conditions of Consignment between you and Oriental Art Auctions and is applicable to the present and to each subsequent consignment terminating upon expiry at the end of the calendar year or upon the issue of a new version made available to you. Please read this document carefully, in view of the fact that rights and obligations arise as a result of this Agreement.

1. APPLICABILITY

1.1 The present Agreement containing the General Terms & Conditions of Business is applicable to all parts of the relationship between Oriental Art Auctions B.V., hereinafter referred to as ‘Oriental Art Auctions’ and the Consignor/Seller, hereinafter referred to as “the Consignor”, which include a particular purchase, sale, intermediary services, appraisals, evaluations, estimates, cataloguing, and custody, unless expressly agreed otherwise.

1.2 Any departure from the present General Conditions is only possible if and insofar as expressly agreed in writing by Oriental Art Auctions.

2. COMMISSION CONTRACT

2.1 The Consignor hereby instructs Oriental Art Auctions to examine, appraise and sell at auction the movable property brought in by Consignor and taken delivery of by a representative of Oriental Art Auctions (hereinafter also referred to as: ‘the Items’).

2.2 Oriental Art Auctions are hereby authorized by the Consignor to sell the Items via Oriental Art Auctions under the auction conditions to be set by Oriental Art Auctions, irrespective of whether said authorisation regards all or, alternatively merely a few pieces. Consignor and Oriental Art Auctions may mutually agree upon setting a minimum price (reserve) for each consigned Item.

2.3 Taking delivery of Items, however, does not obligate Oriental Art Auctions to sell or to offer said items for sale at auction. In the event that Oriental Art Auctions is not willing to enter the Items into auction, the Consignor will be informed by Oriental Art Auctions within four weeks subsequent to any such decision.

3. RIGHTS AND OBLIGATIONS ON THE PART OF THE CONSIGNOR

3.1 The Consignor shall provide proof of identity at the request of Oriental Art Auctions.

3.2 The Consignor warrants that in his/her capacity as true owner or by means of proper authorisation he is authorised to offer the Items for sale at auction and hereby indemnifies and holds Oriental Art Auctions harmless against any and all claims from a third party in relation thereto.

3.3 The Consignor at the request of Oriental Art Auctions is obliged to provide Oriental Art Auctions with information on and substantiated proof of provenance and origin of the Items. The Consignor is liable for any loss/damage in case of information which is inaccurate or misleading and/or in case of any other circumstances attributable to the Consignor and hereby indemnifies and holds Oriental Art Auctions harmless against any and all claims from a third party in relation thereto.

3.4 The Consignor duly declares that sale at auction of the Items is not obstructed by any national or international statutory provisions.

3.5 The Consignor is not allowed to bid on any Items brought in by him unless otherwise agreed in writing with Oriental Art Auctions.

3.6 The rights and obligations by virtue of the present General Terms and Conditions belong exclusively to the Consignor and cannot be transferred by Consignor to a third party.

4. THE RIGHTS OF ORIENTAL ART AUCTIONS

4.1 The inclusion of Items in an auction sale or the exclusion thereof, similarly any (oral) announcement in respect of an Item in the Sale Catalogue or in a brochure, is at the sole discretion of the Oriental Art Auctions, who reserve the right to consult or rely on any expert without accepting any responsibility in connection therewith.

4.2 Oriental Art Auctions reserve the right to determine in which of their sales an Item shall be put up for auction.

4.3 In the event that Oriental Art Auctions are instructed to clear the complete contents of a dwelling or warehouse, they reserve the right to exclude Items from said clearance and also to remove or dispose of any such Items which in their opinion are not suitable for auction or if possible, to convert said Items into cash by other means.

4.4 Consignor duly declares that Oriental Art Auctions are authorized to photograph, illustrate or otherwise make visual representations of all the Items offered for sale and to copy or cause said Items to be copied in any way whatsoever, both prior and subsequent to the sale, and shall observe any statutory regulations applicable thereto. Oriental Art Auctions retain the copyright in all such visual representations for use at their discretion.



## 5. WITHDRAWAL ON THE PART OF CONSIGNOR

5.1 Once an Item has been entered into an auction, it can only be withdrawn by the Consignor following payment of 30% of the agreed reserve, or of a lesser amount if in the opinion of Oriental Art Auctions this is reasonable, or in the absence of a reserve price, payment of 30% or of a lesser amount of the expected proceeds at auction as estimated by Oriental Art Auctions plus all incurred costs, if any.

5.2 In the event that the Consignor is not satisfied with the estimate as set out in 5.1, he/she can request a re/estimation at his/her own expense, to be performed by three experts who are approved Registered Brokers/ or Registered Broker-Assessors and whose area of specialisation is that of the Item or alternatively, to be performed by certified appraisers or brokers, one of whom to be appointed by Oriental Art Auctions, one of whom by the Consignor, and the third to be nominated jointly by the two already appointed. Should the re-estimation result in a different value, said different value shall be binding upon Oriental Art Auctions and applicable to the Consignor in accordance with the applicability of the present Clause.

## 6. COMMISSION

In case of sale of the Items at auction, the commission payable to Oriental Art Auctions amounts to a percentage of the price achieved at the sale agreed prior to the sale.

## 7. OBLIGATION TO TAKE BACK ON THE PART OF ORIENTAL ART AUCTIONS

7.1 The Consignor acknowledges that he/she is familiar and agrees with the General Conditions of Oriental Art Auctions, applicable to Oriental Art Auctions and Buyer in respect of a purchase at auction of movable property, of his willingness to do the following:

‘Unless certain items in the catalogue are expressly excluded - except for a number of cases mentioned in the General Conditions of Sale applicable to the purchase of movable property

at auction - Oriental Art Auctions may be willing to set aside the sale of a Lot at auction and to refund an amount corresponding to the original Purchase Price and auction costs, in the event that the Seller within a period of three weeks subsequent to the sale has established to the satisfaction of Oriental Art Auctions that the Lot sold at auction has such serious hidden faults or that the description given is shown to be so erroneous, that had the Buyer been aware of said faults or had there been an accurate description at the fall of the hammer, said Buyer would have decided not to proceed with the purchase or would have made the purchase only at a considerably lower price:.

7.2 The Consignor shall grant Oriental Art Auctions an irrevocable authorisation to set aside the sale in consideration for a refund of the Purchase Price and auctions costs. Oriental Art Auctions has sole discretion to determine whether the circumstances are applicable in any such case. By reason of the setting aside of the sale, the Item is considered to be unsold within the meaning of Clause 11 of the present contractual Terms & Conditions

## 8. PAYMENT TO CONSIGNOR

8.1 Oriental Art Auctions shall in the name of Oriental Art Auctions ensure payment to the Consignor of the proceeds from the sale less all fees and charges to be borne by the Consignor, such as transport costs, restoration costs, commission fees, vetting costs, insurance premiums, if applicable, and any other costs agreed in advance as well as VAT [BTW]. hereinafter referred to as: •[the] Compensation, providing that Oriental Art Auctions has received from the Buyer the full Purchase Price, and providing that the Buyer has not asserted the obligation on the part of Oriental Art Auctions to set aside the sale within the meaning of Clause 7 of the present Agreement, which assertion is acknowledged by the auctioneer and provided that no cancellation of the sale has occurred within the meaning of Clause 9 of the present contractual Terms & Conditions.

8.2 Payment of The Compensation is normally is effected within 45 days following a sale. unless a written notice as set out in Clause 7 of the present Conditions is received from the Buyer, or a setting aside of the sale within the meaning of Clause 9 of the present Agreement has occurred.

8.3 Invocation of the so-called margin scheme can only be made in the event that prior to the sale all the necessary conditions have been met, including inter alia the declaration of purchase for VAT purposes (inkoopverklaring): the above at the absolute discretion of Oriental Art Auctions.

## 9. CONSEQUENCES CANCELLATION BY BUYER

In the case of “a setting aside” as set out in Clause 7 of the present Terms & Conditions, or a cancellation of the Purchase agreement with the Buyer for any other reason, then Oriental Art Auctions reserves the right to claim back any Compensation already paid to the Consignor as well as any other loss/damage and costs incurred by Oriental Art Auctions as a consequence of said setting aside, including interest charges and judicial and extrajudicial costs.

## 10. CONSEQUENCES OF SETTING ASIDE BY ORIENTAL ART AUCTIONS

10.1 The Consignor is familiar with the fact that Oriental Art Auctions, in the Conditions of Sale (being the General Terms & Conditions of Oriental Art Auctions and the Buyer in respect of a purchase at auction of movable property), reserves the right to set aside the Purchase agreement in the event that the Buyer shall exceed the term for payment.

10.2 The Consignor expressly acknowledges and agrees that Oriental Art Auctions have the right to recover any loss/damage and costs against the Buyer in case of the occurrence of a situation as set out in 10.1. Also the Consignor expressly acknowledges and agrees that Oriental Art Auctions have the right to claim specific performance when the Buyer has failed to comply with the period for payment, or alternatively, to proceed to set aside the sale, or alternatively, first to file a claim against the Buyer for specific performance which if unsuccessful, then to take steps to set aside the sale: the above at the discretion of Oriental Art Auctions.

## 11. UNSOLD ITEMS

11.1 Oriental Art Auctions are irrevocably authorized but never obligated to offer Items for sale at a later auction, hereinafter referred to as: “to resell”, or alternatively, to sell said Items within a period of ten days after a particular auction. Any such post-auction sale (“aftersale”) can only take place at a price that is at least the equivalent of the Purchase price less all costs to be borne by the Consignor to which the Consignor would have been entitled if the Item had sold for the reserve set at auction.

11.2 In the event of such an aftersale, the rights and obligations of the Consignor and Oriental Art Auctions by virtue of the present Agreement shall be equally binding and apply in full as if the Item had been sold at the particular auction.

11.3 Accordingly, the provisions set out in the present Agreement shall apply in full to any such resale or aftersale.

## 12. TRANSPORT/STORAGE INSURANCE ITEMS

12.1 All packaging materials in respect of the Items consigned to the auction sale may be removed or disposed of by Oriental Art Auctions unless expressly agreed otherwise by Oriental Art Auctions and the Consignor.

12.2 All the Items consigned to Oriental Art Auctions are insured for the value stated on the receipt, or alternatively for an appropriate value determined at the sole discretion of Oriental Art Auctions. against fire. theft, loss and damage provided that said Items are kept in the offices of Oriental Art Auctions or in other storage facilities chosen by Oriental Art Auctions. The Consignor is entitled to claim a receipt for the Items consigned to Oriental Art Auctions, which receipt indicates the value represented by the Items at the moment of consignment according to a preliminary estimate given by Oriental Art Auctions.

12.3 Oriental Art Auctions reserves the right to take measures for storing with a third party Items sent or brought to auction, and to charge the Consignor for any such costs in relation thereto.

12.4 Items which have been sent or brought in to Oriental Art Auctions and which have not been accepted for auction and which are not stored for [temporary] safekeeping, shall at the risk and expense of the Sender be returned to the Sender wholly at his own cost.

## 13. LIABILITY OF ORIENTAL ART AUCTIONS

13.1 Oriental Art Auctions accept no liability whatsoever for any damage to frames of paintings, or other works of art, nor to any parts thereof such as glass coverings, passe-partouts, etc, except in case of damage caused wilfully or by gross negligence on the part of Oriental Art Auctions and/or his/her employees or representatives.

13.2 In no event shall Oriental Art Auctions be liable for any damage/loss caused by interruption to business, consequential damage/loss, damage/loss of property and/or indirect damage.

13.3 Furthermore, Oriental Art Auctions cannot be held liable for any accident or any form of personal injury suffered on or in the vicinity of the premises or surrounding areas in use for consignment, storing or viewing, for holding auctions or in use for picking up the goods sold, except in case of damage caused wilfully or by gross negligence on the part of Oriental Art Auctions and/or his/her employees or representatives and/or except insofar as such accident/personal injury is covered by the insurance of Oriental Art Auctions.

13.4 Entering the premises or surrounding areas is entirely at your own risk.



#### 14. OTHER RIGHTS AND OBLIGATIONS ON THE PART OF THE CONSIGNOR/NATURAL PERSON (NOT ACTING IN THE COURSE OF HIS/HER TRADE/PROFESSION)/LONG DISTANCE SERVICES

14.1 In the event that an agreement is entered into between Oriental Art Auctions and the Consignor/natural person who is not acting in the course of his/her trade or profession, under which, up to and including the conclusion of the Agreement, use can only be made of one or more techniques for long-distance communication within the context of the auction system for long distance services maintained by Oriental Art Auctions. in case of the above, the following shall apply.

14.2 During the duration of 7 working days to be calculated from the day upon which the Agreement is concluded, the Consignor/natural person is entitled to cancel the Agreement free of charge and without giving reasons. Under certain circumstances the period can be extended to three months subsequent to the conclusion of the agreement. Any such termination must occur in writing (per e-mail or written letter).

14.3 The Consignor/natural person cannot assert the abovementioned right. in the event that with his/her consent Oriental Art Auctions has commenced performance of the Agreement prior to the expiry of the term mentioned above.

14.4 In deviation from the provisions set out in Article 7:46101 the Dutch Civil Code pertaining to an occurrence of default, the statutory provisions set out in Articles 6:81-83 01 the Dutch Civil Code shall apply instead.

#### 15. MISCELLANEOUS

15.1 Nullification, annulment or the non-bindingness of one of the provisions set out in the present Agreement containing General Conditions 01 Business shall not affect the validity of the remaining provisions. In the event that one or more provisions is null and void, annulled or nonbinding, Consigner and Oriental Art Auctions shall agree one or more provisions to replace the above which are valid and which correspond as far as possible in content and purport to the provisions that are null and void, annulled or nonbinding.

15.2 Objects which, even without prior knowledge of the owner, are deemed to be cultural heritage, and objects which are made with materials which do not have the necessary CITES certificate, (Ivory, Coral, Rhinoceros horn etc.) are excluded from our Auctions. This also counts for objects which may be considered plundered artworks by the authorities. Possible confiscations and legal consequences are the sole responsibility and expense of the consignor.

15.3 The present Conditions of Business are governed exclusively by the Laws of the Netherlands.

15.4 All disputes pertaining to, arising from or in connection with any agreement entered into between Oriental Art Auctions and the Consignor or in connection with the formation of any such agreement shall be submitted to the exclusive jurisdiction of the competent court in Zwolle, except for the right of Oriental Art Auctions to choose to have the dispute adjudicated by the competent court located in the district of the Consignor.





